

A decorative illustration in a golden-yellow color featuring a winding vine with several stylized, bell-shaped flowers and small leaves. The word "Paramount" is written in a white, serif font, centered horizontally and partially overlaid by the vine.

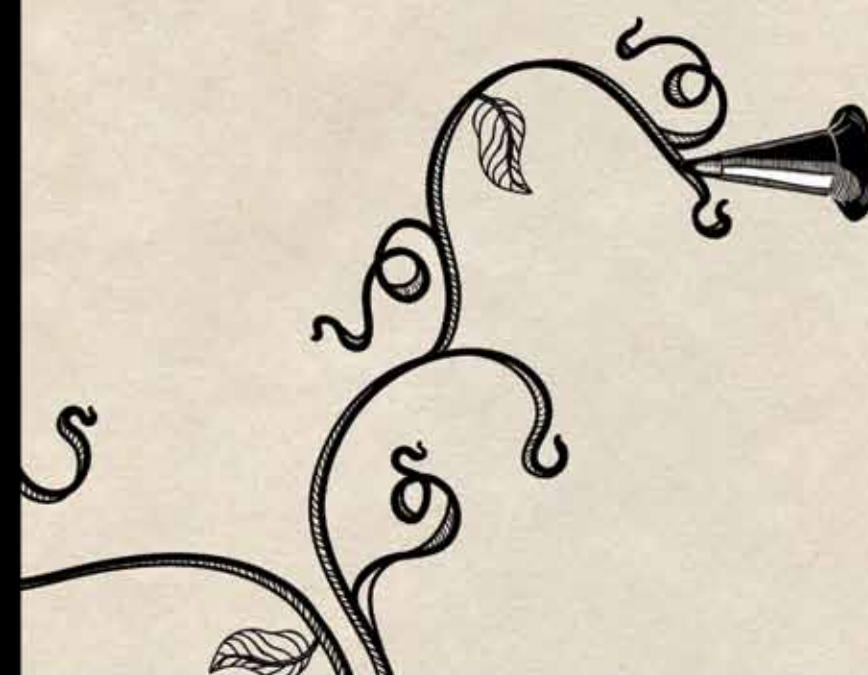
Paramount

A decorative illustration in a golden-yellow color featuring a winding vine with several stylized, bell-shaped flowers and small leaves. A small, winged figure is perched on one of the flowers.

THE
RISE
&
FALL

VOL. ONE
1917 - 1927

THE
RISE
&
FALL



Paramount

THE RISE & FALL

VOL. ONE
1917 - 1927

The New York Recording Laboratories



The Rise & Fall of Paramount
Volume One, 1917-1927

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The first installment of *The Rise
& Fall of Paramount (1917-1932)*,
a two-volume omnibus of words,
images, and music in a limited-
edition cabinet-of-wonder format.

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Preface



ounded in 1917, Paramount Records was but one of the home-grown record labels—along with Broadway, Puritan, and Famous—of the New York Recording Laboratories (NYRL), a subsidiary of a chair company in Wisconsin with operations near Lake Michigan. No out-sized hopes were pinned to Paramount or its sister companies; its founders knew nothing of the music business, the records themselves a mere expedient to drive sales of expensive phonograph cabinets it had recently begun manufacturing.

Lacking both the resources and the interest to compete for top talent, Paramount's earliest recordings were popular songs of the day by its house band or name artists past their prime, produced as cheaply as possible. In its first five years it focused on popular and classical music but gained little foothold with the listening public. Paramount supplemented its income by licensing its titles to other labels and pressing records for others as a contract manufacturer. It saved money by using the cheapest materials to press its records, exchanging masters with willing labels, and using others' recording facilities rather than constructing its own.

These steps weren't enough to ensure success.

In 1922, on the threshold of bankruptcy, Paramount embarked on a new business plan that had recently proven successful for other record companies: selling the music of Black artists to Black audiences (products that quickly became known as "Race Records"). Advertising in newspapers dedicated to Black readership like the *Chicago Defender* and the *New Amsterdam News*, and utilizing other strategies such as local talent scouts and sales agents in the South, unconventional distribution channels, an "open door" recording policy, direct mail order and the eventual hiring of the first Black executive in a White-owned record company, Paramount expanded its footprint and eventually garnered many of the biggest selling titles in the Race Records era.

By the time it ceased operations in 1932, NYRL had pressed and shipped hundreds of thousands of records—including more than 2,300 recordings of blues, gospel and jazz in its Paramount Race Records series alone—and compiled a roster of performers that would rival any other assemblage of talent ever housed under one roof, featuring the likes of: Louis Armstrong, Charley Patton, Ethel Waters, Coleman Hawkins, Son House, Fletcher Henderson, Skip James, Jimmy Blythe, Alberta Hunter, Fats Waller, Blind Blake, King Oliver, Ma Rainey, James P. Johnson, Blind Lemon Jefferson, Johnny Dodds, Papa Charlie Jackson, and Jelly Roll Morton.

These are the facts but they hardly tell the story. This collection, the first of a two-volume omnibus of words, music and images that helps flesh out Paramount's tale, chronicles the period of the label's unlikely Rise—its first ten years.

♦♦



Introduction: Out of the Anonymous Dark

*What's signed, is signed; and what's to be, will be;
and then again, perhaps it won't be, after all.*

—Herman Melville, *Moby Dick*



December 1933. Evening. Grafton, Wisconsin. A knot of bundled up White people—factory workers, clerks, even a few secretaries—are standing on the roof of the Grafton record factory, along the banks of the Milwaukee River.

They're angry. They've just been fired during the company's Christmas party.¹ It's the middle of the Depression. Many had worked for Paramount Records—one of several labels whose records were pressed at the factory—their entire adult lives

and had lived in the small town of Grafton for several generations.

Most likely, the people up there would have been drinking at the party, given that Prohibition just ended. A few of the boldest and drunkest might have cursed the factory owner's name. Old Man Moeser. Maybe even spoken ill of Moeser's wife, who a few years back had invited Ma Rainey and Lemon Jefferson to her house when they were big sellers, even though she didn't approve of the Race Records the company manufactured or the musi-

cians who made them. Blacks, it was said, made her nervous.²

The group of workers can hear the river rushing down below, where a dam, sluice, and waterwheel have long powered the record pressing plant, an archaic system that has slowed record production for years.³ After the crash, record sales dropped dramatically. Everyone knew it. Still, they kept recording and pressing records, thinking it all might turn around. That they might find another money-maker, another Blind Lemon Jefferson. But now here they are, up on the roof. Stacked at their feet, hundreds of records the factory had pressed during the last fifteen years, records made from shellac but also fillers like pipe clay, cotton flock, and other industrial odds and ends. They'd stopped by the stock room on their way up, gathered these records and some metal recording masters in their arms. *Let's have ourselves a little fun*, someone must have said. One or two had likely brought a lighted kerosene lamp. The workers' bodies throw long shadows over the roof. A few hold up the records to the light. Call out names from the labels, just below the iconic Paramount eagle and globe. Son House. Blind Blake. Jelly Roll Morton. Ethel Waters. Papa Charlie Jackson. Alberta Hunter. Skip James. Charley Patton. Jimmy O'Bryant's Famous Original Washboard Band. Names vaguely familiar from invoices but that sound strange on their tongues. Still, these records have been their livelihood, peculiar songs made for peculiar people they'll never meet. It must have given a few of them pause—considering the cataclysmic changes the Depression had brought—to think how quickly things come into being and go out again, almost like they never were.

In any case, it's a cold night in December, so they get on with things. They sling the records into the dark, toward the river. They can hear some of them smash on the rocks along the riverbank. Others make it to the water, drift downstream, they imagine, or settle to the clay bottom. The metal recording masters would've glinted, mak-

ing a sharper sound when they hit, their last note.

Over the next decade, a generation of young Grafton boys will visit this same factory after it's abandoned and they too will grab armfuls of left-behind records, fling them, explode them against the factory walls. Not out of anger but boredom, a young person's need to break everything and begin again.⁴

It's remarkable that the Paramount recordings—arguably one of the greatest single archives of America's rich musical heritage—exist at all. Music that will influence all of the popular music and culture to come. Prophetic music. Paramount's erratic business practices, inattention to detail, inordinate cheapness, chicanery, and, at times, outright ignorance of what they were recording and for whom, should have doomed it to irrelevance. But like a record company Jonah, the more they tried to run from the voices, the more readily the voices seemed to find them. Paramount's story is really part of the larger American story, which, like all great and lasting ones, is full of paradox, self-deception, illusion, and chance. There's an intimation in Paramount's story, like our own, that all is not as it seems. That the foolish, profane, and ephemeral might only be masks worn by the transcendent.

Back on the factory roof, the group of workers must have stood around afterwards, smoking, talking, feeling oddly exhilarated, not wanting to leave but knowing it's time. This is how the story ends, they're thinking. But the voices out there in the anonymous dark, drifting downriver, still have something to say.

♦♦

1 Alex van der Tuuk *Paramount's Rise and Fall*, second edition (Main-spring Press, 2012), 187.

2 Ibid., 101, 186.

3 Ibid., 39.

4 Ibid., 188.



Left: Jimmy O'Bryant's (Famous Original) Washboard Band, 1925. Papa Charlie Jackson, Jasper Taylor, Irene Wiley, Jimmy O'Bryant. Irene Wiley tore out her image here, preferring the photo of herself and Arnold Wiley at right.



The Great Migration

I take SPACE to be the central fact to man born in America, from Folsom cave until now. I spell it large because it comes large here. Large, and without mercy.... Some men ride on such space, others have to fasten themselves like a tent stake to survive.

—Charles Olson, *Call Me Ishmael*



917. A young black man on a train moving up the Illinois Central Line to Chicago. Outside the window, a great emptiness crosshatched with railroads, threaded by a river. A few no account towns. A sea of prairie.

He'd left New Orleans early morning. Left everyone and everything he knew. His mother and her boyfriends. (Two who liked him, one who beat on him.) Left his friends.

Never been anywhere else. New Orleans fills his head, water brimming a levee. So out in that emptiness he's passing through, he builds the Eagle Saloon at the corner of Rampart and Perdido. Hears Buddy Bolden making some music, though he doubts he ever really heard him, probably was only told. The young man worked for a Jewish family for a while. Name of Cohen. Small jobs. Yard work, leaf raking. He likes the smell of burning leaves. The Cohens gave him afternoons off to play

trombone for funerals and dances. A substitute for a substitute in the Olympia Band. He even had a girl. Gladys. Light skinned. Skinny. She worked for a family two doors down from the Cohens. The young man stutters some when he's nervous, the space between what he wants to say and can get out, so wide. She asks him, *why you so peculiar?* She presses her palm to his chest when she says it. *You kiss funny.* He cups her breasts in his hands. *What's an embouchure?* He thumbs her nipple. Tries to remember to kiss her when he does this. Love or something like it. Trying to play notes that aren't in the song. Blue notes. Then Mr. Cohen died and the family had to let him go and all the substitute band work dried up. And Gladys took up with somebody older who knew what was what. Razor scar over his lip.

Now, headed to Chicago, he worries about appearing the fool. Wonders what the girls are like there. Concentrates on the swaying of the cars, the steady clocking of the train. He nods off a few times, seeing Rampart and Perdido, hearing Buddy Bolden blow his cornet. King Oliver who beat Freddie Keppard in a cutting contest.

He wakes to see a Pullman Porter walking through the train car. The Pullman Porters tell you how to feel about it, he thinks. Watch their faces. Chicago right there. Emissaries from that other world, pressed uniforms and rounded hats. Some high yellow, some dark skinned. Confident stride. Humming a tune he can't catch.

He worries he'll be invisible in Chicago, his nobody-ness lost in its big spaces. He knows he's no Keppard or Oliver or Kid Ory. He worries it'll all be a mistake. In his head he plays the funeral march standard, "Didn't He Ramble," tamps it all down.

Someone will pick him up in Chicago at the 12th Street station, take him to his mother's cousin's place off Calumet Avenue. They'll say *Goddamn, Son. You a sight.* Give him a job in the kitchen peeling potatoes for somebody's somebody. So cold in Chicago he has to wear his long drawers underneath his trousers and they poke out round his ankles, making him look the fool. He can feel the peeled potato rounded and cold in his hand. Hear the naked thud it makes in the basket.

The prairie outside the train window stretches on and on.

He opens his trombone case across his knees. The brass glints. He feels the promise of the slide between his fingers. All that space out there concentrated into this.

♦ ♦



The Black Metropolis

The Black Metropolis on the South Side of Chicago, around 35th and State, lives and breathes. It's 1917 and there aren't any streetlights yet, but the Stroll, as it's called, doesn't need them. Lit like an arc light. Midnight like noon. Hot music plays everywhere, spilling out of cafés, cabarets, theaters, into the street, mixing with the sounds of car horns, barkers, shouts from upper windows, police sirens, punctuated here and there by gunshots.⁵ "The Black Athens," the *Chicago Defender* newspaper calls it. High Black style. Liberating. Dangerous, too. Con men, gangsters. Everything permitted but nothing free. A siren's song for

the tens of thousands of African-Americans arriving from the rural South during the Great Migration, away for the first time from the pull of extended family, churches, the crushing weight of old hatreds.⁶

Porters, clerks, and postal workers leave work, sleep until 2 a.m. and are out on the Stroll in their finest to soak it all in.⁷ It's too much, too overwhelming, but then it's just right and irresistible. Hot music's piano master, Jelly Roll Morton, who's recently published his arrangement of "Jelly Roll Blues," holds sway along the Stroll with his rhythmic miracles and showmanship—a Creole, reinventing himself, who's seen wearing a Stetson bowler, a red

bandana draping his neck, diamonds glinting in his teeth. But now Bill Johnson's Original Creole Orchestra's ragged, assertive style had changed everything. In 1916, Freddie Keppard, the band's brilliant cornet player, had a chance to be the first recorded jazz star for Victor Talking Machine Company but apparently turned it down for fear of others stealing his fingering style (word has it he wears a handkerchief over his fingering hand while he plays, his fingers too good for this world).⁸ Or maybe it was the pay, \$25 for the session, which Freddie Keppard said wouldn't even cover his daily gin tab. Another story had it that a Victor executive had made a racially disparaging remark and Keppard—drunk, enraged—had refused to come back to the studio.⁹

A rising tide of other New Orleans musicians is making its mark in the Black Metropolis, a city within a city that will swell to 100,000 people by 1920. Female blues singers come from other areas of the country, play the vaudeville theatres, like future Black Swan and Paramount star Ethel Waters from Philadelphia, known then as "Sweet Mama Stringbean," whom Bessie Smith once intimidated (fortunately it will turn out) into singing popular songs instead of blues when they shared a bill in Atlanta,¹⁰ and who has developed a unique ability to bring blues feeling to popular song and stage. By 1917, Alberta Hunter, a blues singer from Tennessee who will later record for Paramount and enjoy at least three second acts in her singing career (the last when she's in her eighties), is already a wildly successful mainstay in the South Side's Black vaudeville theaters and cabarets. The mother of the blues, Ma Rainey, from Georgia, already thirty-one, whose open sexuality twined with her powerful gutbucket blues performances have already deeply influenced Bessie Smith, and so many others.

It's still three years before Mamie Smith's "Crazy Blues" creates the huge demand for Race Records, for blues and hot music, so nobody knows yet what recording even means—nobody knows if these performances on records are anything but gimmicks. But performers know other musicians will play these records until the grooves wear down to steal their style, all the tricks they've spent years honing. Besides, recording pays next to nothing. The shows are where it's at. It's still nearly ten years before the talkies and radio arrive, so Black vaudeville, with its blackface minstrel song and dance traditions and musical accompaniment to silent films, its *spectacle*, is still king.

But the wave of modernism, accelerated by the war in Europe, is already on its way. In January of 1917, the all-white Original Dixieland Jass Band had issued the first recording of hot music, "Livery Stable Blues," and proclaimed themselves the inventors of "jass."¹¹ And even with this self-serving fiction, they carved a space for everything to come. The rest of the notes have yet to be played but the tune is already in the ear. Already the Great Migration is changing everything, a whole race molding the urban spaces of the north into the shapes of its own sufferings and joys.

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5 William Howland Kennedy, *Chicago Jazz: A Cultural History*, (Oxford University Press, 1993), 13-15.

6 Ibid., 11.

7 Ibid., 12.

8 Laurence Bergreen, *Louis Armstrong: An Extravagant Life* (Broadway Books, 1997), 213.

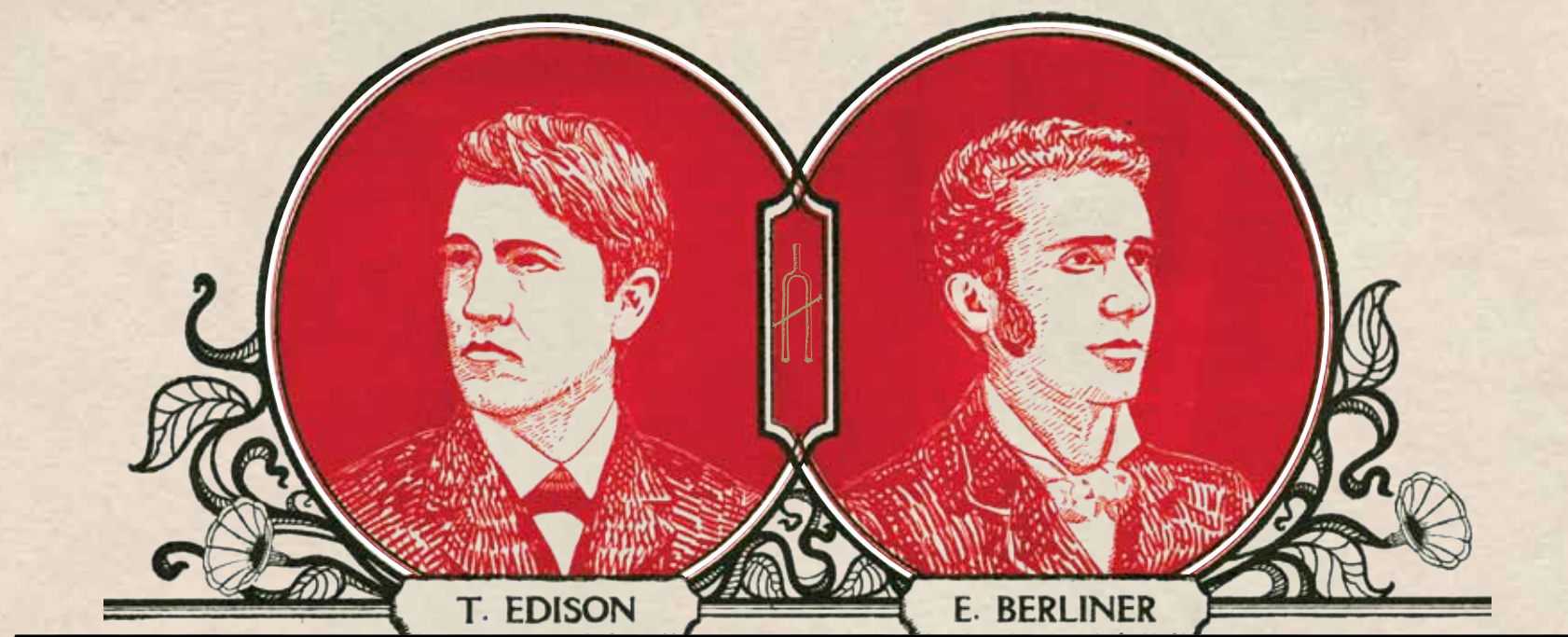
9 Pete Whelan, written response about Keppard's reasons for not recording.

10 Donald Bogle, *Heat Wave: the Life and Times of Ethel Waters*, (Harper Collins, 2011), 39.

11 Alex van der Tuuk, *Paramount's Rise and Fall*, second edition (Mainspring Press, 2012), 52.



Freddie Keppard, ca. 1918.



A Brief History of the Phonograph



ike Paramount Records itself, the first sound recording machine was the result of a fortuitous accident. In 1877, Thomas Edison was experimenting on a telegraph repeater, a device to amplify telegraph signals over long distances, when, as an adjunct to the experiment, he invented a recorder, a “phonograph” with a rotating cylinder, which stored the patterns of sound waves in spiral grooves. By 1887, Edison further developed these “vertical,” or “hill and dale” modulating groove recording devices into machines that could play rotating beer can-shaped wax cylinders and an early ver-

sion of a “vertical cut” flat disc phonograph as well.¹² Edison, usually so culturally prescient, didn’t quite yet understand its significance beyond the practical. The economic potential of recorded entertainment—performance, music, the future high-flying, rhythmic wonders of Dixon’s Jazz Maniacs’ “Tiger Rag” or Preston Jackson’s hard swinging “It’s Tight Jim” or Jimmy O’Bryant’s burning, writhing clarinet on “Shake That Thing”—wouldn’t be understood for years yet.

The early phonograph machines were primarily intended to revolutionize business practice: stenography, telegraphy, workplace communi-

cation. In 1888, a competing inventor, Emile Berliner, was granted a patent for a flat-disc phonograph that stored sound patterns “laterally” (*i.e.*, in a zig-zag pattern) within a basic spiral path around a rotating disc. Both cylinder and disc phonographs had a limitation that would greatly influence the development of popular music: the devices would only record between two and four minutes of sound.¹³

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Emile Berliner seems the first of the inventors to look at the phonograph primarily as an entertainment and cultural medium, though Edison, “The Wizard of Menlo Park,” soon took advantage of these possibilities as well. Edison’s first commercial cylinder player and Berliner’s flat disc player debuted the same year, 1889, but both suffered from poor sonic range (limited to the middle frequencies) and their cost, at around \$190, was well beyond most people’s reach.¹⁴ Manufacturers tried to attract opera singers to the new medium but the singers feared it would soil their reputations to be associated with what they saw as a crude novelty, something that would degrade their art. But gradually, over a decade, prices on some models fell to \$25, the sound quality improved, and, in 1902, the first records made in Italy by the famed opera tenor Enrico Caruso—whose later American records Louis Armstrong would own and listen to on his Victrola in New Orleans¹⁵—began to open the eyes of the public and the industry to the medium’s possibilities.

Two competing phonograph technologies had emerged by 1912. Columbia and Victor (successor to Berliner’s invention rights) had broken from the pack of American record companies by pooling their patent agreements for the lateral flat disc. Edison, meanwhile, had developed a vertical disc which was bet-

ter made (composed of a complex plastic, not shellac, but consequently more expensive) and supposedly sounded better than his competitors’ shellac lateral discs. Still, for Edison the technology came first, with the music itself more of an afterthought—he refused to list the artists’ names on Edison brand records until 1915.

Eventually, lateral flat discs won the day over both cylinders and Edison’s vertical discs. Lateral discs were easier to store and had a longer playing time than cylinders. And when Columbia and Victor’s patents on the lateral system ran out (Edison apparently hadn’t fully understood the implications of patent trench warfare), other record manufacturers flooded the market with lateral discs, providing many more options than Edison could on vertical discs. By 1920, the popularity of the cylinder had faded and Edison was the last vertical-cut disc manufacturer still standing.¹⁶ Five years later, despite his insistence on the superiority of his vertical-cut technology, Edison had to offer an attachment to his phonograph to allow it to play lateral-cut records. By 1928 he was marketing his own version of lateral-cut technology, but he had lost far too much market share: 1929 saw the closure of Edison Records and the redeployment of its staff and resources into the phenomenon that was radio.

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No one really saw the ballroom dance craze coming. But because of it, by 1915, demand for disc records in America had increased exponentially, and scores of independent disc record manufacturers began to enter the market. Two of these independent labels—Vocalion, in 1916, with their distinctive reddish-brown shellac discs, and Okeh, in 1918—would become integral to the rise of popular music. Encouraged by the surge in sales, some record com-

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panies started to offer a greater number and wider variety of records and began to manufacture elaborate wooden cabinets around their phonograph, often hiding its awkward horn behind a decorative panel. To compete with Victor’s Victrola cabinets, Edison introduced “period-style” (English, French, Italian, and Gothic styles) cabinets¹⁷ in 1916, but the public didn’t respond enthusiastically and Victor remained the standard bearer. (Paramount introduced its own Vista Talking Machine Co. phonograph cabinet in 1918, though none of its six models was commercially successful.¹⁸ A replica of one of its earliest phonograph brochures is included in this volume.)

During World War I, even American soldiers in the trenches had access to phonographs and records. In an August 1918 issue, the trade publication *Talking Machine Weekly* ran advertisements for Empire Talking Machine Company of Chicago’s \$35 portable phonograph “for the boys ‘over there’ and ‘over here.’” At the same time, there was even one similarly priced portable model named “The Recruit” being promoted in *TMW*: “for the Army, for the Navy, for the home defense.” The British company behind the Decca portable, first manufactured in 1914, claimed to have sold 100,000 phonographs to England’s active servicemen during the War.¹⁹

So were soldiers listening to records in the trenches, gas masks in hand? Did some of them dance to the Original Dixie Land Jass Band’s “Livery Stable Blues”? Or the Paramount-issued, mildly jazzed up “Hong Kong One-Step”? Did they trade records? Send some home? Possibly. Whatever the case, there was a real hunger for recorded music—dance especially—by the time the soldiers returned from the War. By 1919 there were over 200 disc record companies and over two million records had been sold.²⁰

- 12 Alex van der Tuuk, *Paramount’s Rise and Fall*, second edition (Mainspring Press, 2012), 19.
- 13 Ibid., 20.
- 14 Ibid., 20.
- 15 Lawrence Bergreen, *Louis Armstrong: An Extravagant Life* (Broadway Books, 1997), 119.
- 16 Mary Bellis, “History of the Edison Disc Phonograph.” Accessed February 16, 2013. <http://inventors.about.com/library/inventors/bledisondiscphgraph2.htm>.
- 17 Ibid.
- 18 Pete Whelan, written response about Paramount’s “Vista” phonograph failure.
- 19 Tim Gracyk, “The History of Portable Talking Machines.” Accessed February 15, 2013. <http://www.gracyk.com/portable.shtml>.
- 20 Dave Lang, “Twentieth Century Recording Industry,” *The International Recording Industries*, edited by Lee Marshall (Routledge, 2013), 33.



Who By Fire: The Rise of Paramount

Out of Edison's Ashes



ne fortuitous accident, among many in the Paramount story, was a massive fire. On December 9, 1914, the Edison Phonograph Works in New York burned to the ground. As a result, Edison looked for a company he could subcontract with to make phonograph cabinets. A newly-arrived Englishman, Art Satherley, who worked for the Wisconsin Chair Company, was put in charge of managing the

production of Edison's "Chippendale" phonograph cabinet for a time until Edison could make other arrangements. Reportedly, as part of the deal, the Wisconsin Chair Company asked that Edison outfit them with the machinery to produce records, and soon thereafter they began operating under the American Phonograph Company name; it would become the first of the chair company's many subsidiary enterprises (including United Phonographs Corp. and its successor entity, New

York Recording Laboratories) involving phonographs and records. Like most phonograph companies, they entered the record business primarily to sell the expensive phonograph cabinets, and records were just an ancillary product to support those sales.²¹ In 1916, no company was under any illusions about the disc record as significant cultural vessel—records were as pure a form of ephemera as the Sunday comics. And with a product whose sound quality paled in comparison to the many live entertainment options, it wasn't clear whether the format itself would last the year. So how could you get in this business with as little risk as possible? How could you make records from cheap, repurposed materials, for which you already had other industrial uses? And so Satherley and others at the company—using crushed limestone, pipe clay, silica, lamp black, shellac, and cotton flock—came up with the early “formulas” for Paramount's records, discs that were later infamous for their poor sound quality and durability compared to many other companies' records. Some of this was due to how and where they were recorded. Rival executives ridiculed Paramount's early forays into electrical recording at studio contractor Orlando Marsh's Laboratories in Chicago. And no doubt, the Chicago 'L' train's next-door rumblings would have made conditions less than ideal. But the discs themselves were hardly made to last. But you had to have something to play on these finely polished wonders, whose “shape and size has been carefully constructed to conform to the laws of acoustics,”²² and it didn't really matter to the company, at least initially, what that something was.

First Recordings

Paramount Records began recording in 1917, a

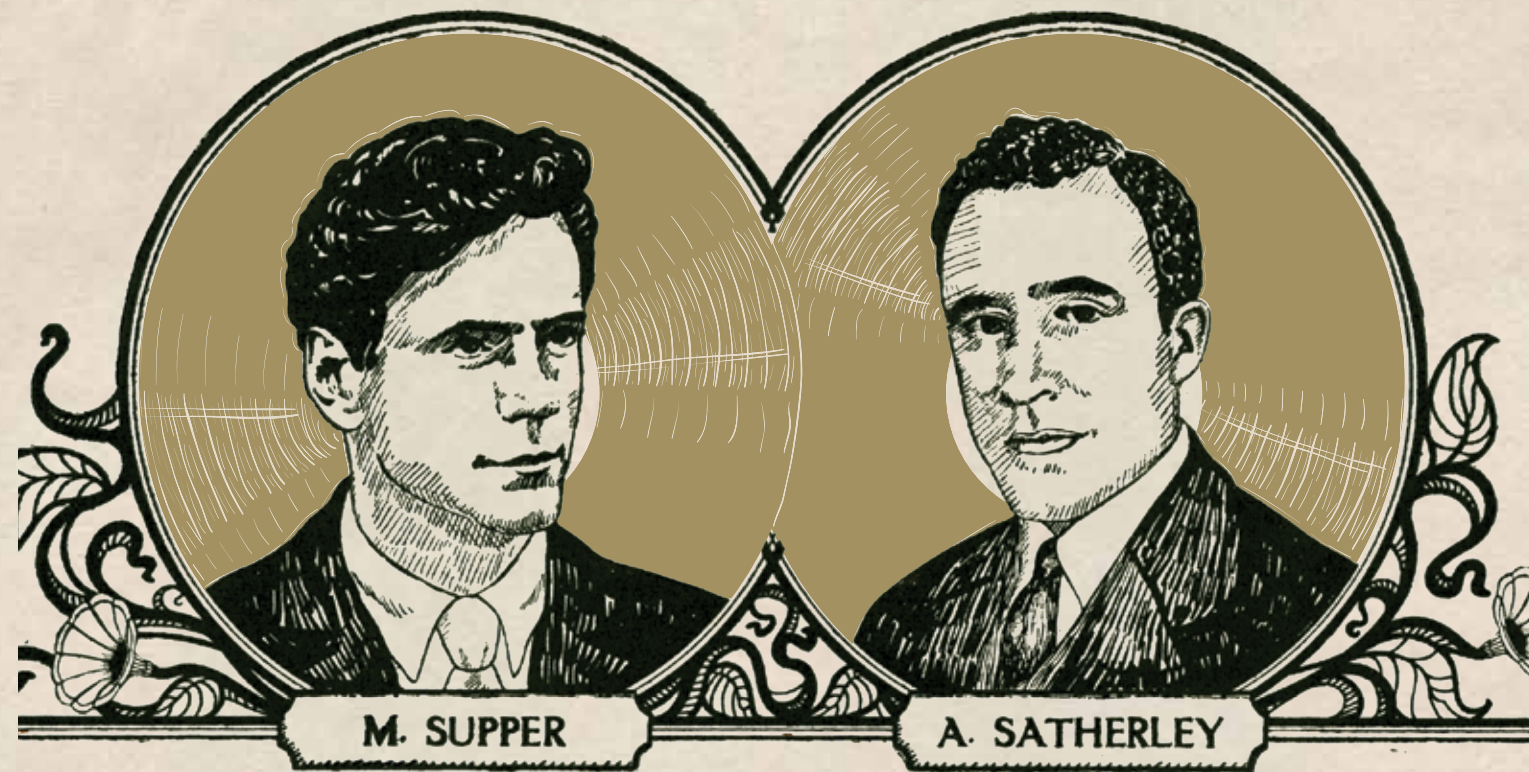
little over a year after they made the deal with Edison, but its sales were modest, its approach to talent scouting scattershot, tentative. As if they'd just as soon not extend themselves into something so ephemeral, faddish. They were cautious. A few German, Scandinavian, and Mexican “ethnic” music releases, and by 1918, pop crooners, White comedy vaudevillians, and dance bands, as they were coming late to the national dance craze.²³ Paramount couldn't afford the top “name” artists who were under exclusive contracts to other record labels (something that would matter less later, when, seemingly, anything was permitted using artist pseudonyms). But soon, the Black Metropolis would have its say. Likely, Paramount, with its factory in Grafton and its offices up the road in Port Washington, Wisconsin, north of Milwaukee, its management willfully ignorant of Black culture—urban and rural—should've been the last to hear those voices. But by several quirks of fate, they become one of the first to take full advantage.

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21 Alex van der Tuuk, *Paramount's Rise and Fall*, second edition (Mainspring Press, 2012), 21-23.

22 Ibid., Quality assurance note at bottom of Paramount Phonograph ad “All Our Lives We Seek Happiness,” 42.

23 Ibid., 30.



Holy Fools of the Record Business



With the recording industry still in its relative infancy, it might seem that Paramount, or any fresh entrant, would seek to avail itself of established talent to fill its management ranks. Yet managerial expertise at Paramount was always suspect, often strikingly so. Maurice Supper was Paramount's first general manager but didn't know much about music or the music business. Still, he was a mechanical engineer by training and supervised the building of Paramount's first recording studio in Manhattan at 1140 Broadway, a location and

cachet the company would associate with the Paramount recordings—and those of its sister imprints Puritan, Famous, and Broadway in the “New York Recording Laboratories” family of labels—long after they ceased recording there. Supper, in varying accounts, seems to have been hired because of his ability or willingness to perform all sorts of tasks, including sound engineering, sales, and supervising pressing plant operations briefly in Grafton. He also designed the company's eagle-and-globe trademark, and presumably its eagle-and-cabinet predecessor.²⁴

By the end of 1918, another record business novice, Art Satherley, took over as recording director. While Satherley would later become a major figure in country music as Columbia Records' recording director in Nashville, his initial position at Paramount was one he was qualified for, in the eyes of the Paramount executives, because of his authoritative English accent and earlier connections to the Edison Company.²⁵ That these early naïve decisions didn't immediately doom Paramount—especially given the intense competition and the leading companies' substantial resources—is a testament to its curiously charmed life, a combination of opportunism and a remarkable run of beginner's luck.

Prior to the post-World War I recession in 1919-1920, the more successful labels clung to the recordings and bands that would bring a guaranteed return; after the recession hit and profit margins dropped substantially, even these labels began to take more chances. Then in 1920, seemingly out of nowhere, the blues craze hit. Mamie Smith's recording of “Crazy Blues” and “It's Right Here For You” for Okeh Records went on to sell nearly 75,000 copies in the first month and launched the Race Records era. But it would still take another quirk of fate to position Paramount to take advantage of this new phenomenon.

After Mamie Smith's sudden success, the major labels in the recording industry began, by 1921, to send agents to the South to scout for talent and record “in the field.” Paramount executives, however, refused to allocate resources for the field recording equipment. Further, due to the biggest distributors' exclusive deals with major labels (and their initial reluctance to deal in Race Records), Paramount was effectively locked out of these distribution networks. Faced with these limitations, Supper

and Satherley had to work harder to establish direct relationships with record store owners, both to set up a retail pipeline for their product and to obtain their help in identifying local talent that Paramount might record. These store owners/scouts would play an essential role in the rise of Paramount during the 1920s by bringing talent to Chicago (and later Grafton) from Florida, Georgia, Alabama, Texas, and the Mississippi Delta. Supper and Satherley shrewdly, in this instance, took the only route left available to them.²⁶

And then in 1923, Supper, realizing that he had no access to the Chicago artists who were driving the Race Records business, saves Paramount from almost certain bankruptcy: he negotiates the purchase of Harry Pace's Black Swan Records and hires Brown University graduate and South Side gin bootlegger, J. Mayo Williams. Like the man who hired him, Williams came to the job with no experience in the record business, but his ability to work his connections to Chicago's South Side clubs and touring vaudeville acts would soon change everything for the label. Later known by the nickname “Ink” for his remarkable capacity for securing contracts with the biggest Black music stars, Williams would turn out to be quite a complex figure, and something short of wholly benevolent to either the label or its artists.²⁷ By 1923, Paramount, like a holy fool, was poised for a run of success despite (or perhaps because of) its early, naïve fumbblings.

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²⁴ Ibid., 26.

²⁵ Sarah Filzen, “The Rise and Fall of Paramount Records,” *Wisconsin Magazine of History* (Volume 82, number 2, winter, 1998-1999), 110.

²⁶ Alex van der Tuuk, *Paramount's Rise and Fall*, second edition (Mainspring Press, 2012).

²⁷ Stephen Calt, “Anatomy of a Race Label Part II,” *78 Quarterly* (Number One, Volume 4, 1989), 13-19.



A Brief History of Black Minstrelsy

Yes, to be sure, the alchemist... was trying to transmute base metals into gold but this was always seen as occurring in tandem with, and metaphorical of, transformations he was attempting to enact on his own person. In working on these material elements, he was working on the spiritual elements within himself as well, work that might eventually have stupendous implications for the world at large.... All of these labors transpired within a Neoplatonist view of the universe... which encouraged the belief that 'every existing thing is in some measure, a symbol, or reflection, of something else.'

—Lawrence Weschler, *Mr. Wilson's Cabinet of Wonder*



In the late 19th or early 20th century, if you were a Black entertainer, with very few exceptions, you toured the South with a Black minstrel troupe to make a living. The professional Black blackface minstrel tradition—in which Black performers smeared burnt cork and grease on their faces to mimic Black-

ness—began, by most accounts, shortly after the Civil War. It grew out of the White minstrel blackface tradition, which had flourished, beginning in the mid 1800s, spreading popular songs and Black caricatures of “wildly funny, childlike souls with thick dialects and no sense.” Paradoxically, as one-dimensional and insulting as these caricatures were, they seemingly alleviated the fears of many North-

ern and Eastern Whites, making the “Negro” safe and relatively acceptable, a known quantity. Something that would figure, years later, into vaudeville’s wider success.²⁸

Babo’s Blackface

Herman Melville anticipated Black blackface at least a decade before it became a phenomenon. In his 1855 novella “Benito Cereno,” which centers on a slave rebellion aboard a slave ship, the slaves and their ingenious leader, Babo, put on a blackface performance—though without the cork black and grease—to hide the fact that they’ve taken control of the ship from their White captors. They’ve killed the captain and draped his corpse over the figurehead of Christopher Columbus that looks out over the prow (“Follow your leader,” Babo tells the White crew). When there’s a chance they might be discovered, the rebel slaves adopt the subservient roles expected of them, conforming to the stereotypes of the day, while literally sharpening their axes. Captain Delano, who has just come on board from another ship, reflects on what he knows to be true about Negroes:

And above all is the gift of good humor. Not the mere grin or laugh is here meant.... But a certain easy cheerfulness, harmonious in every glance and gesture; as though God had set the whole Negro to some pleasant tune.

Babo smiles and flatters. The Negro women onboard sing their strange, amusing songs. But while shaving his “master” Don Benito with a straight razor, Babo nicks his neck (because of Benito’s shaking). And for a moment, the blackface act falls away and Captain Delano, muddled in confusion, swears for a moment that “in the black, he [sees] the headsman,

and in the white, a man on the block.” But in the end decides this is “one of those antic conceits, vanishing in a breath.” The idea of Black blackface as a means to freedom and truth-telling power wasn’t lost on Melville, a writer obsessed with the nature of identity and masks.²⁹

Early Stars of Black Minstrelsy

After the Civil War, the Black minstrel troupes that formed often toured and performed in tents—the centerpieces of the performance were the crude, stock comedy characters—caricatures of Blacks—singing songs, performing comedy skits. 1880s blackface comedian and dancer Billy Kersands, whose showstopper was “Mary’s Gone With A Coon,” was Black minstrelsy’s first great star. (Kersands, a multi-talented showman who once gave a command performance for Queen Victoria, is likely the man with three billiard balls in his stretched mouth who appears on the cover of the Rolling Stones’ album *Exile on Main Street*.) The most famous Black blackface minstrel team of the early 1900s, Bert Williams and George Walker, billed themselves as “Two Real Coons,” and strutted in blackface to great acclaim.³⁰ Despite the obvious mockery inherent in “coonery,” early blackface seems to have functioned as a kind of code to speak truths to Black audiences, implying that Whites’ “ideas” of Blackness were a fiction, a mask, something for Blacks to pass through to the covert messages beneath: real truths about Black life, culture, and race.

Blackface Speaks

Blackface minstrelsy would, by the teens and twenties, be incorporated into images and

sounds of institutionalized vaudeville, radio, and early motion pictures, including, in 1927, the first mass audience talkie, *The Jazz Singer*, a thinly veiled story of the vaudevillian Al Jolson's life. Jolson, playing the Jewish son of a temple cantor who's torn between traditional Jewish life and a life of performing, miraculously extends the metaphor, speaking and singing something a little like jazz through his Jewish blackface, exploring absolute freedom from behind the mask. The real Jolson (if there's a difference) delivering the sad and joyful truth of this experience to worshippers in the new "temple" of the movies. William Faulkner, a writer whose novels and short stories grapple with questions of race and identity, captures the irresistible power of this new temple in his 1931 story "Dry September": *The Light flicked away; the screen glowed silver, and soon life began to unfold, beautiful and passionate and sad, while still the young men and girls entered, scented and sibilant in the half-dark, their paired backs in silhouette delicate and sleek...while beyond them, the silver dream accumulated.*³¹

♦

Blackface minstrelsy so influenced the astoundingly long-running radio show *Amos and Andy* (1928-1960!) that it disappeared inside it. *Amos and Andy* centers on the exploits of two Southern "Negroes" (played in radio blackface by two White men, Freeman Gosden and Charles Correl) who move to Chicago's Black Metropolis for a better life. Over time, the show, while still a crude comic caricature of Black life, appealed more to universal human emotions and values instead of minstrel word play gags.³² The characters of Amos and Andy resonated behind the radio blackface and, in a sense, to most of America, *almost* became White.

Each night before they went on the air as Amos and Andy on Chicago's WMAQ, Gosden and

Correl recorded the show in Orlando Marsh's Laboratories, the same Chicago studio where most of Paramount's Race Records series ("the greatest stars of the Race!") was recorded.

Black Vaudeville

To move forward we have to go back....

In 1917, vaudeville was the way most entertainers of both races made a living. Vaudeville companies traveled the country, playing under tents in the small towns and in theaters in the cities. Usually these shows featured a variety of entertainments—contortionists, comics, masters of tap and cakewalking, chorus girls, bands and singing. The popularity of "coon" songs from minstrelsy persisted and sentimental love ballads were standard. The Black minstrel Eddie Gray was a mainstay of these kinds of shows. Eddie Gray, who "ran away" from his home in Kentucky at the age of nine and joined the unique "black and white" minstrel show, Primrose and West Minstrels, and was later a featured singer in the early days of Black Swan.³³ Gray later made a living in and out of blackface in supper club shows in New York and in films, like the 1920s Black musical *Runnin' Wild* (in which the Charleston was introduced) and *Blackbirds of 1928*. But the Depression seems to have sent him back to where he began—he appears (even now, on YouTube) in two song and dance blackface numbers with the "Three Eddies" from the movie *Elstree's Calling* in 1930. In the second number, the "Eddies" take off their skin and dance around in their bones. (Which Eddie is he? We'll likely never know. But watch carefully and you can see early versions of the 20th Century's most famous dance moves.)³⁴ And though much about Eddie Gray, like so much of early vaudeville, is lost to history, his 1921

"Ukulele Blues" with the stride piano master James P. Johnson's band and "I Like You (Because You Have Such Loving Ways)" with Henderson's Novelty Band—popular tunes just before blues and jazz really take hold—survive.

♦

So when the classic (or vaudeville) blues came along, with its dramatic narratives of passionate love and lives gone wrong, its impact was cataclysmic and made the vaudeville minstrel songs seem like the musty holdovers from the 19th century that they actually were.

All of the blues women who recorded successfully with Paramount lived some version of the vaudeville experience. Some, like Ethel Waters, did it grudgingly, and moved on as quickly as they could to more sophisticated stages and later radio and film. Others, like Ma Rainey, Alberta Hunter, and Ida Cox (who in the '20s led her own vaudeville troupe, Ida Cox and Her Raisin' Cain Company) thrived in it. Listening to Cox's "Coffin Blues" you can hear the startling intensity vaudeville blues brought to audiences—accompanied only by a reed organ and cornet, Cox sings to her dead lover, running her hands over his face (*Daddy oh daddy won't you answer me please?*). Alberta Hunter would adapt her vaudeville experiences, evolve as a performer, like Ethel Waters, and go on to movies and tours in Europe and then abruptly leave show business altogether. Ma Rainey, despite her immense talent and originality as a blues singer, would never leave the vaudeville circuit as a performer, though she would have a half-decade in which she burned as brightly as anyone, often backed by the great jazz bands of the era. By the early 1920s, the first wave of classic vaudeville-influenced blues was on the rise and women were leading its ranks. Its rhythms and intense feel would echo in all the music to follow.

♦ ♦

- 28 Sandra Lieb, *Mother of the Blues: A Study of Ma Rainey* (University of Massachusetts Press, 1981), 4.
- 29 Interview with 19th Century American literature scholar Joe Shapiro (Southern Illinois University), November 2012.
- 30 Donald Bogle, *Heat Wave: the Life and Times of Ethel Waters*, (Harper Collins, 2011), 24.
- 31 William Faulkner, "Dry September," *Selected Short Stories of William Faulkner* (The Modern Library, 1993), 73-74.
- 32 Elizabeth McCloud, "Amos and Andy—In Person: An Overview of a Radio Landmark." <http://www.midcoast.com/~lizmcl/aa.html>.
- 33 Corey Jarrell, "Eddie Gray: Minstrel Man from Covington Kentucky." http://illkeepyouposted.typepad.com/ill_keep_you_posted/2011/05/eddie-gray-the-minstrel-man-from-covington-kentucky.html.
- 34 Ibid.



Rise of the Blues Women

Dilsey made no sound, her face did not quiver as the tears took their sunken and devious courses, walking with her head up, making no effort to dry them away even. 'Whyn't you quit dat, mammy?' Frony said. 'Wid all dese people lookin. We be passin white folks soon.'

'I've seed de first en de last,' Dilsey said. 'Never you mind me.'

'First en last whut?' Frony said.

'Never you mind,' Dilsey said. 'I seed de beginnin, en now I sees de endin.'

—William Faulkner, *The Sound and the Fury*

Ethel Waters



weet *Mama Stringbean*. By the time she's recording for Black Swan Records in 1921, recordings that Paramount will acquire and release three years later, Ethel Waters has seen a lot. Seen a lynched boy's body thrown into the lobby of a theater in Birmingham where she

was playing, played a vaudeville show with the great Black boxer Jack Johnson, and encountered Bessie Smith, the Empress herself, in Atlanta (who, after looking her over, deemed her "Long Goody").³⁵ Bessie likely interested in her but caught off guard by Ethel's assertiveness, trilled Rs, her enunciation of the lyrics. Ethel's smoothness, polish. Blues but with

smiling distance. Stick to the popular songs, Bessie told Ethel, and they'd get along fine. Still, the crowd called out for blues. So Bessie relented, let her sing "St. Louis Blues." *Long Goody, come here*, Bessie said at the end of the run. *You ain't so bad*, both of them sensing the same thing, the change in the air. No term yet for someone who'll appeal to both Black and White audiences, someone whose presence is already, in a sense, familiar but brand new, but Bessie no doubt knew it.

And you know damn well you can't sing worth a fuck, Bessie told her.³⁶

Black Swan Sessions

In 1921, Ethel Waters came to Black Swan's attention and nothing was the same after. Fletcher "Smack" Henderson, then a 23 year-old recording engineer for Black Swan, claimed that he discovered Ethel performing in a Harlem basement and asked her to come by the Black Swan studios to cut some sides, though Harry Pace, the founder of the label, claimed *he'd* discovered her at a West Side cabaret.³⁷ Success has many fathers, you might think, but Ethel would no doubt claim she discovered herself. She doesn't like others taking credit for what she's earned through talent and hard work. Especially not light-skinned, college-educated (chemistry, of all things) Smack Henderson, who she said liked to look so "prissy and important." She had a mouth on her, too. Would fill the air with curses until you got it right. Ethel—who'd had a difficult family life, moving constantly, passed among family and neighbors, abused, left to her own devices half the time as a child, even hit by a trolley once while roaming Philadelphia alone—no doubt resenting this child-man who'd been brought up to think he could do anything and

deserved it all. *Smack*. Named after the sound of a bat hitting a ball. Wouldn't be so bad if he understood the blues, but he's classically trained, so she will have to teach him everything. Very nearly does in the end. Henderson so young and afraid to disappoint, she has to meet his high-brow, Black middle class parents, who looked down their noses at popular music, before the new band—The Black Swan Troubadours—can go on tour. Has to convince them she won't lead him to sin and vice. Ethel charms them, picks their pockets.

But in 1921, back before the touring band even formed, Ethel cut her first record for the label, "Down Home Blues" and "Oh Daddy," in the "little bitty" Black Swan studio with a session band, Cordy Williams' Jazz Masters, featuring Fletcher Henderson on piano. She's standing in front of a big horn attached to a small window. Everyone feeling awkward, repositioning feet like nervous athletes. No audience to play to and draw emotion from. The band starts up. Ethel sings into the horn. Trills those Rs. In an adjacent room, as Alberta Hunter once described, "a needle cuts into a thick brown wax on a revolving matrix, spinning off a curlicue shaving that a technician brushes off onto the floor...."³⁸ Right away, listening to Ethel's "Down Home Blues," Harry Pace must have heard a new blues sound—partly in its texture and phrasing, partly in its tone. And Ethel, once she starts singing, is cool, slightly detached, confident. Knows what she wants. No weeping or moaning for her. When she punctuates the chorus—*Woke up this morning / the day was dawning / And I was feeling so sad and blue / I had nobody to tell my trouble to / I felt so worried / I didn't know what to do*—it's clear, in the assertiveness in her voice and the "traveling on" feel that counterpoints the song, that unlike Ma Rainey, Ida Cox, or even Alberta Hunter, she's about movement through these



Ethel Waters,
ca. 1927.

feelings, a little wistful about her man, sure, but not dragged down by him.³⁹ There will be other men, no worries.

At the end of “Down Home Blues,” she sings that her train’s leaving, of being Dixie bound, back the way she came, though, as with many songs of the period, it seems it’s a Dixie of the mind that African-Americans longed for, a place with less frenetic motion (and of course Ethel wasn’t even from the South). But, paradoxically, it’s that same frenetic motion of Northern big city life that allows you to move on and not wallow.⁴⁰ There’s a tension there that Ethel taps, a current of modernism flowing through the expanding Black Metropolises of Chicago and New York and beyond. Everyone a little wistful about the old ways, but distrustful of them, too. Her new interpretation of the blues, which was more upbeat and tied to popular song traditions, also seems tied to her very different background—some believed it wasn’t blues at all that she was singing, but “a syncopation, influenced by horns and church singing,” the clarinetist Garvin Bushell said. “She literally sang with a smile, which made her voice sound wide and broad.”⁴¹ Her appeal, too, seemed wide and broad—this first record sold 100,000 copies by some estimates, though Harry Pace, ever the impresario, later said it sold 500,000. Black Swan, and a few years later, Paramount, would release “There’ll Be Some Changes Made” and the strangely poignant “One Man Nan,” in which Ethel sings of Nan’s good man Sam, who slips off the levee and drowns. Nan is headed there to pull him out, outrunning her own shadow:

One-Man Nan, a gal from Alabam,

Never loved but Good Man Sam,

Good Man Sam slipped off the levee one day;

He fell into the river, then he faded away;

When One-Man Nan got the news,

*She started down the road and sang these
weary blues:*

I’m going down to the levee

Where the water’s heavy,

Gonna find my good man Sam,

I made a vow when I got him,

That I’d never drop him,

When he was in a jam.

Somebody told of Sam’s sinkin’,

That’s my cup,

It’s gonna be my place to pick him up.

I’m going down to the levee

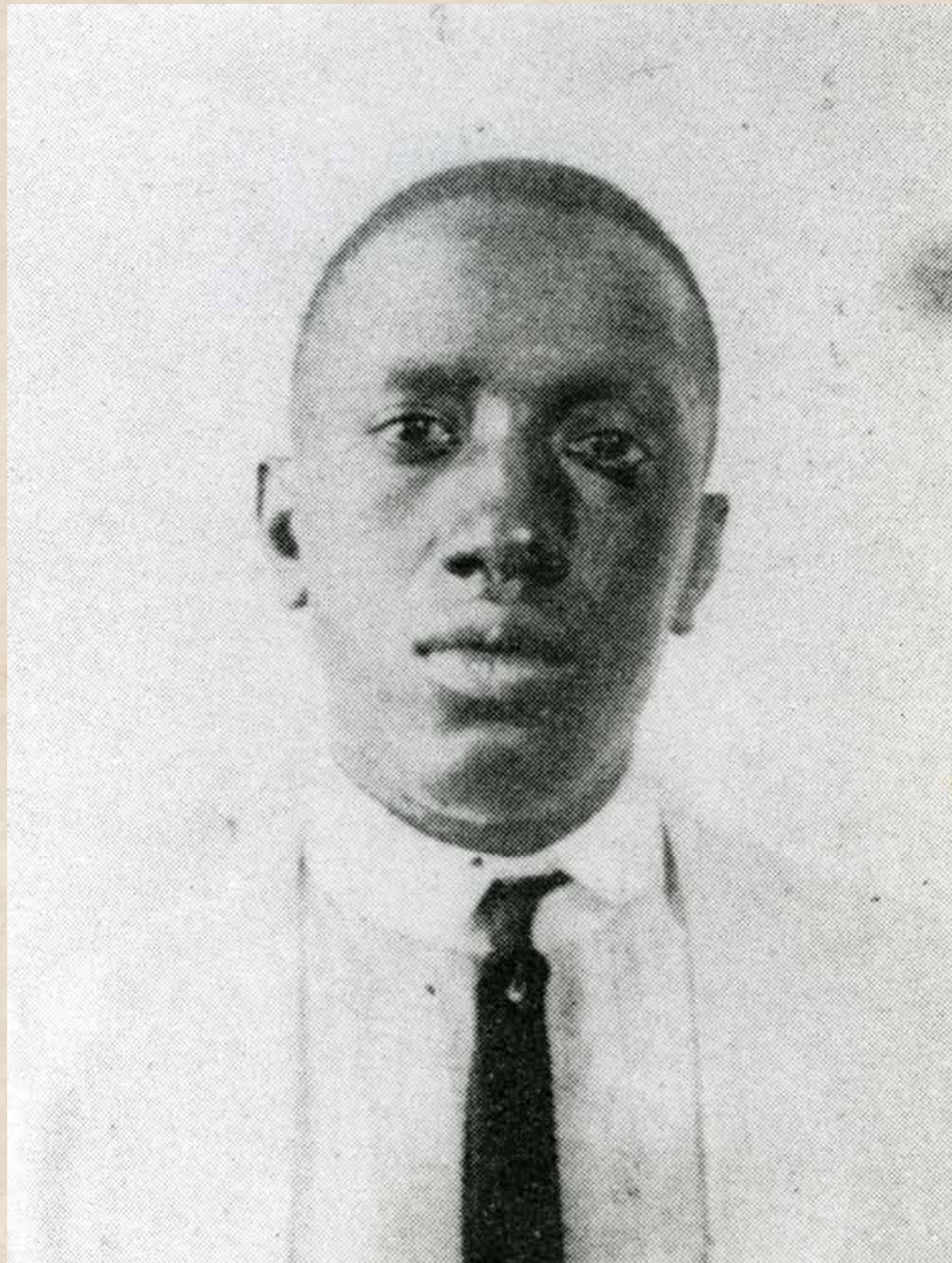
Where the water’s heavy,

Gonna find my good man Sam.

There’s a theatricality to the song, a flutter-tonguing trombone near the beginning, then a prelude of sorts to the blues that one-man Nan will sing. The song syncopates as it approaches the chorus, as if dropping down into the heavy water with good man Sam; then its tempo picks up, mimicking Nan’s running along the levee, digging up trees by the roots like a cannonball. Ethel’s voice is bright as she tells the story, as if amazed at what Nan would do for her good man, or maybe that she had found such a good one in the first place. While Nan’s blues is more about what one person owes another who’s meant so much.

On the strength of these modern blues performances, Ethel becomes one of the first “cross-over” stars in popular music and lays the

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James P.
Johnson,
1923.

groundwork for her rise in radio, stage, and film, where her abilities to connect emotionally with audiences prove pivotal and distance her, initially, from her many rivals.

Smack Henderson

In 1921, Ethel is in rehearsals with the Black Swan Troubadours in preparation for a tour that will eventually take them to Ethel's hometown of Philadelphia and later to Chicago, where she'll meet Alberta Hunter. Everybody is on edge. Ethel's been berating Smack Henderson, trying to get him to put more blues feeling in his playing. She's bought him piano rolls of the "stride" piano master James P. Johnson to get her point across. "All the hot licks you hear, now as then, originated with musicians like James P. Johnson," she'd say later. "And I mean *all* of the hot licks that ever came out of Fats Waller and the rest of those hot piano boys."⁴² She wasn't asking, she was goddamned *demanding* Henderson shift his style. What he was playing wasn't hot and she had no use for it. If it didn't have that "damn-it-to-hell-bass and that chump-chump stuff that real jazz needs," then he couldn't play for her. Ethel is imperious. She knows what she wants. Knows how it has to be.

You can imagine. College-educated, raised in a genteel household, Smack Henderson has never been spoken to like this by anyone. And here's Ethel, uneducated, unmannered, untutored in reading music (while possessing an instinctual ability to pick up melodies), taking him to task, her mouth fouling the air. A girl from the ghetto telling him how it is.

Ethel's talent, though, couldn't be ignored, and he and the other members of the band—though likely complaining all the while—know Ethel understands her own unique

sound and what's missing from it. In a few years, Henderson will lead his own influential jazz band, play the premiere ballrooms in New York—the Cotton Club and the Roseland Ballroom (where he would again be schooled, this time by Louis Armstrong's horn)—and a little later, help begin the rise of the Big Band swing sound. But right now, Henderson, like so many others to follow, will put up with Ethel Waters. And who's to say if Ethel's foul-mouthed demands didn't produce a new man?

Allure

Once, in her later years, Ethel showed a friend a publicity photo of herself from the 1920s. A glossy black and white. She was dressed in men's clothes. Pants, jacket and tie, the friend said. Boutonniere, bowler hat. Devastating smile.

"This was when I was a boy," Ethel told her.⁴³

♦

She liked men but loved women. Had companions on the road, the famous "lady lovers," chorus girls and vaudeville performers shared her bed, looking for a little tenderness. Likely attracted to Ethel's power, too, in a world where women had little of it. Ethel Williams, the dancer, was drawn in. Ethel Waters was alluring. Maybe it was that smiling distance that you hear in the songs?

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Ethel also had a thing for boxers. Dated a boxer named Rocky in her younger years, even did some sparring. She and boxing great Jack Johnson were once on the same vaudeville bill after he'd retired. Johnson seemed to take notice, though he had always preferred White women. He sent a note asking Ethel to drop by

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his dressing room after the show (in the show, she sang, he milled around meeting people, talking the talk of the great man). Ethel sent a note back to Johnson saying it was the same number of steps from his dressing room to hers as it was from hers to his, so why didn't he visit her? Likely it was his interest in White women that put her off, the insult of it. She could burn slow. Still, later she defended him, causing a stir, saying that maybe Black women should soothe and flatter their husbands a little more like White women did.⁴⁴

She later turned her attentions to boxer Joe Louis. More hero worship than anything else. Accompanying him to this or that club or restaurant, to his workouts with his sparring partners. Who was he to complain? She was a star.⁴⁵

What was it about the boxing? Maybe she empathized with their fear of being knocked from their high perch? Maybe it was the sheer power and spectacle of the ring, the instant political reverberations of a Black boxer's success? And here she was on stage, forced time and again to appear in washer-woman clothes.

Maybe a part of her really was that boy in the bowler.

Joe Louis, in his prime, so much younger than Ethel and plenty naïve, must have wondered at it.

A Flea in Ethel's Collar

On January 14, 1922, the *Chicago Defender* ran an ad promoting a show at the Grand Theatre in Chicago that read: "Black Swan Troubadours featuring Ethel Waters—World's Greatest Singer of Blues. . . ." Harry Pace wanted the world to know what he had on his hands.

Ethel already knew.

•

Ethel and Alberta Hunter were familiar with each other from their mutual association with Black Swan. Friendly enough, sometimes, depending on Ethel's tempestuous moods. So it's likely that Black Swan, wanting to milk more publicity out of the *Chicago Defender* about Ethel's appearance in Chicago that January, manufactured a dinner party that captures their incompatible natures. What the *Defender* would never have reported was that one of the guests was Alberta Hunter's girlfriend Carrie Mae Ward. Alberta was a discreet, quiet person who wasn't open about her interest in women because lesbianism—though an open secret—wasn't generally accepted in show business. Ethel, on the other hand, was much more public in her affections and her lovers' spats.⁴⁶ Something likely went down at that party, somebody said something beyond the pale, some comment that put Alberta on equal footing (she was, after all, the "Sweetheart of the South Side" and had hit records herself while playing at the Dreamland with King Oliver's Creole Jazz Band, the best jazz band in the country). Likely Ethel went off, maybe disrespected Carrie Mae Ward, maybe was too openly affectionate with Ethel Williams, by then Ethel's companion of several years. Alberta didn't like a show, didn't like drama in her personal life. Whatever it was, after that night, Alberta Hunter didn't want much to do with Ethel. And Ethel couldn't abide the competition from Alberta. Didn't like sharing a stage with anyone.

Years later, when Alberta did share a stage with Ethel in the Broadway musical *Mamba's Daughter*, Alberta sang the show's last song, "Time Is Drawing Nigh," which seemed to move the audience every time. They'd often come backstage asking for Alberta, not Ethel.

Ethel lashed out at Alberta and other cast members, cursing them in her usual way, for things unseen.⁴⁷ She could be generous at times too, even to Hunter, but these times were fleeting, as if she was haunted by how unnatural her trajectory was, aware how quickly she could disappear from her high perch. She would always crowd the stage, squeeze everyone off, making sure her voice was grooved deepest into the wax. Sometimes she would apologize, even to Hunter, for past wrongs. Sinner and saint, seeking forgiveness even while trespassing. (In her last years, she'd act out her own passion play, joining with Reverend Billy Graham and his crusade.)⁴⁸

"Alberta was a flea in Ethel's collar,"⁴⁹ Eubie Blake said. It makes sense, really, two of the great influential singers of a new age. Ethel likely the more talented of the two, but the least secure. But maybe Ethel's jealousy of Alberta was born out of some sense that Alberta could walk away from performing, singing, walk away from the stage, because performing was only one aspect of Alberta, as Alberta proves when she gives it up in the 1950s to dedicate her life to nursing. For Ethel, it seems the only thing.

•

Soon after Ethel's visit with Alberta in Chicago in the winter of 1922, she was caught off guard when several members of her Black Swan Troubadours balked at touring the South because of racism. Maybe it was her lack of familiarity with the South or maybe her tunnel vision as a performer, or, more generously, possibly she was seized by the sense of righteousness and mission that ebbed and flowed throughout her life. "She felt it her duty to make sacrifices," the *Chicago Defender* reported, "in order that members of her race might hear her sing in a style of music that is a product of the Southland."⁵⁰

Ethel would change the musical landscape, open doors for Black actors on stage and screen, leave a lasting influence as a woman and artist—"The mother of us all," Lena Horne would say years later—a legacy that's preserved alive on the Paramount recordings. Like "One Man Nan," Ethel's version of "Brown Baby" seems to stake out new territory—not blues, not jazz, not traditional popular song, but some hybrid that pushes back knowingly against itself. "Hello folks, I'm back again," she says in a bright preening voice, before launching into the mystery of her brown baby, her country brown. Where is she back from? Who is she addressing? It's as if as listeners, we're supposed to identify, not with her yearning, but in the wonder of her telling it.

•

In Ethel's last major feature film role, as Faulkner's heroine Dilsey in the ill-fated 1959 production of *The Sound and the Fury*, Ethel is a commanding presence. She'd been waiting for a role like this—a way back to center stage with the stars of the day. In the last section of Faulkner's novel, Dilsey is the character who makes emotional sense of the tragedy of the White Compson family, their collapse in the face of modernity. She's the embodiment of the moral center that the family lacks. The role must have appealed to Ethel for personal reasons, too, given her early family life (what there was of it).

On the screen, what strikes you first is Ethel's size. Weighing over 300 pounds, she fills the screen. Overpowers it. It should have been, given the gravity of the role, a triumph for her. *Hello folks, I'm back again*. Supposedly much of Ethel's best work ended up on the cutting room floor. The part that's there is thinly written and somehow even against the spirit of the book⁵¹—Dilsey on the screen barking orders,

Dilsey snapping the lackadaisical Compson household back to order, slipping into a kind of Hollywood blackface, completely missing Dilsey's song (and by extension, Ethel's own song, at her best) of courage, honor, faith, and love.

Her return must have been bittersweet. She'd seen the first and the last.

Alberta Hunter

Summer. 1922, Chicago. The Dreamland Ballroom. She's a small woman, wears exotic clothes, Turkish harem pants, dangles a long red scarf from her hand when she sings. But her voice is big, has to be, a hall like this. Alberta doesn't hang around after for the socializing. Doesn't drink or smoke reefer. Doesn't tolerate crude language, low down behavior. So you have to be on your toes. On break, when one of the boys in the band lets slip a *son-of-a-bitch* or *motherfucker*, he has to stop mid-sentence, say, *sorry 'bout that, Alberta*, like a little boy. Makes drummer Baby Dodds uneasy, sheepish. *It takes a worried woman to trust this worried song*, she sings, channeling all the worry in that ballroom but her own. She knows what she wants. Knows her way around, been in Chicago since she ran away from Memphis at twelve, first peeling potatoes, then talking her way into a job singing for pimps, pickpockets and whores at Dago Frank's when she was fourteen. Damn. The girl could sing the wallet out your pants. Married for a short while but it was just a cover to fend off all the bull-dyke talk. Alberta likes ladies but she's private, not like Ethel, Ma or Bessie. Discreet. Broadway blackface star Bert Williams's niece, one of her sweethearts.⁵²

Up on the stage, Alberta strides to the piano, hums a melody for Lil Hardin since no one

knows the song she's carrying in her head. Never could read music, can't name which key, just knows intuitively. MmmmMmmm, da-dah dee-dee dah-dah. Lil picks it right up. King Oliver wah-wahs his way in. Baby Dodds rides it.

She'd recorded her first record for Paramount in New York that July, first of their 12000 Race series, "Don't Pan Me" and "Daddy Blues." Even had a minor hit with "Down Hearted Blues," which she'd written herself and which will, in 1923, become a wonder in Bessie Smith's hands, selling nearly 800,000 copies. Alberta and Lovie Austin working up "Down Heart-ed Blues" on Lovie's piano one day.⁵³ A song whose royalties she'll later be cheated out of by Paramount's Mayo Williams. *Gee but it's hard to love someone*, she sings now, *when that someone doesn't love you*. Only recording for Paramount after Harry Pace and Black Swan ("the only genuine colored label—the others are just passing for colored," their *Chicago Defender* ad said) fell for Ethel Waters instead of her. Black Swan who'd passed on Bessie Smith early on.⁵⁴ She sees how this goes, how one thing doesn't always lead to another. Catch as catch can.

But the possibilities must have seemed boundless at times.

She was respected, professional. Songwriters knew who to go to. She had first sung and made famous W.C. Handy's "Beale Street Blues" and Eddie Green's "A Good Man is Hard to Find" in 1920.⁵⁵ The *Chicago Defender* noticed something others around the country hadn't—even if other singers were getting more attention for singing these hits, it was "Miss Alberta Hunter's continued use of them that brought these songs to the attention of the best vaudeville singers."⁵⁶ She was a pioneer with the early popular songbook. Alberta had no fear and instantly showed a flair for interpreting



Alberta
Hunter, ca.
1920.

these new works without the ability to read music, while many of the musicians around her, even King Oliver, struggled to feel their way into or memorize the constant flow of new popular songs.

Play that thing, boy, Alberta shouts from the Dreamland stage. Baby Dodds nods and grins.

Still, in most other ways, Alberta is reticent, cautious in an age that isn't. Lovie Austin, one of the great accompanists of the era and soon to be leader of Paramount's great session band, the Blues Serenaders, has recently bought a Stutz Bearcat and had the seats upholstered in leopard skin to match Lovie's dress. Lovie drives fast—recklessly, according to Alberta, “like someone who owned an oilfield.” Alberta herself would never learn to drive—a friend tried to teach her once, but she panicked when she saw the other cars' approaching lights and nearly jumped out.⁵⁷ She takes the train or buses, saves her money. Alberta always frugal, even when raking it in. A miser of sorts. Instead of going out for meals on the road, she keeps a loaf of bread and bologna on the windowsill in her hotel room. Who knows why? Maybe worried she'll have to be on her own again, like she was early on in Chicago. Or maybe it was that, as she says later, she was raised by an old woman, teaching her an old woman's ways.⁵⁸ The other side of things was harsh and she'd seen it up close. She'd remember her fourteen year-old half-sister Josephine's visit to Chicago to see Alberta and their mother Laura. Josephine with a young man who, after an argument started in Alberta's mother's kitchen, drew a pistol and fired a shot at Josephine (it just missed). Josephine, who Alberta never saw again, would die young.⁵⁹

Always cautious, Alberta. Even over sixty years later, in speaking with biographer Frank Taylor, Alberta will gloss over her relationship

with her girlfriend, Carrie Mae Ward, saying there was a man at the railroad company who “kept” Carrie and that's how she fared so well. Carrie who would dress Alberta, the source of her exotic Turkish harem pants. Of course everybody knew about Alberta and Carrie, even about their lovers' spat—when Carrie had enough of Alberta, she'd lock all of Alberta's fashionable clothes away and Alberta would be forced to perform at the Dreamland in a garish red dress she hated.⁶⁰

By 1923 Alberta will be the first Black singer in history to be backed by an all-white band, The Original Memphis Five, on a recording of “Ain't Nobody's Biz-ness If I Do” and “If You Want To Keep Your Daddy Home,” for Paramount, which bought half-pages in newspapers promoting Alberta as the “prima donna of blues singers.” These recordings and the success of the song she'd already written and performed—“Down Hearted Blues”—attract the attention of Columbia Records' Frank Walker, who tries to lure her away but she tells him she's under contract, no can do. (Frank Walker, who will later be president of MGM Records and sign Hank Williams.) He's a prince, she says of Walker. A fine man. Wishes things were different. But she knows she's at the apex of her singing career now, in demand. So, according to her later accounts of this period, this is when she slyly begins the practice of working with other labels to secure additional fees for recordings issued under the cover of pseudonyms.⁶¹ “Slickology,” she called it in her later years. In an interview with Frank Taylor just before she died, at eighty-nine, Alberta said, “I used those other names to stay out of trouble.... I didn't realize they could trace me down just the same.... I wasn't as slick as I am now.”⁶²

Now, record labels all over the map practiced

the art of the pseudonymous release, a trick of the trade to get more profits out of the fees for the songs. Pay the artist once, allow other labels to put out the same recording under the name of a different artist, collect on these fees multiple times, and maintain your “exclusive” with the original artist. The more versions, the greater the fees. In fact, Paramount had a cozy relationship with a number of small, mostly regional labels—labels like Claxtonola, Herwin, Blue Bird, Harmograph—and it was not unusual for the same material to appear on both Paramount and one or more of these satellite labels, often pseudonymously. So was Alberta making herself out to be less gullible and more “slick,” as she said, than she really was? Was she putting one over on Paramount? Were they putting one over on her? Were they in cahoots? Or was it simply a race to see who could stab whom in the back first?

What we do know is that in February of 1923 Alberta records again with Paramount—songs including Lovie Austin's “Bleeding Hearted Blues” and one of her own, “Chirping the Blues”—but we also find her singing different versions of these songs, among others, issued under another name on the Harmograph label. Alberta's recordings appear under various pseudonyms: Mae/May Alix is the first one, the name of a singer she'd once helped escape the stockyards for singing work at the Dreamland; Helen Roberts; Monette Moore, a young singer whose career Alberta wanted to help along (and who later herself records under the pseudonym of Susie Smith). On Harmograph, Silvertone, but also Paramount “family” labels Famous and Puritan. So many names and labels. Hard to keep it all straight. And maybe affections are, too. Maybe she and Mae are closer than she's let on.⁶³ Everybody wearing everybody else's pseudonym, it's easy to see why.

Paramount takes out an ad in the *Defender* for “Bleeding Hearted Blues,” which, like the song itself, is full of melodrama: desperate longing, blood, lust, recklessness. Blues staples. But in what seems a life-imitates-art moment, after one of Alberta's shows at the Dreamland where Alberta likely sang the song, she enters an after-hours club down on Wabash and encounters the real Mae Alix's boyfriend. *You know who I am?* He asks and she pretends not to know. Tries to push past him through the swinging door, but he pins her between the door and frame, says some slurred something about Alberta and Mae, his face close enough for her to see he means to hurt her. Mae, Helen, Monette, all parts of the sly shape-shifting world of Alberta Hunter, “the dashing Race Songstress who has startled the world with her sensational blues songs”—but there's fear in there, too. Later, in interviews, she'll claim she conquered Chicago so she had to head to New York and Broadway, which, of course, makes sense,⁶⁴ but there's something about the encounter with Alix's boyfriend that seems to have unsettled her (she packed her bags that night, she says in another interview), as if she'd come face to face with one of her songs, as if suddenly aware that the things you make have consequences in the world.

Later, when Alberta leaves for New York, the real Mae Alix takes her place at the Dreamland.

But at the moment, we're still there and so is Alberta.

Her Turkish harem pants. That red scarf. It's early August 1922. King Oliver is blowing.

The Dreamland is a black and tan, a mixed race club, a hybrid made famous on the South Side, with its interest in all things forbidden. White men passing notes to Black women,

seeking trysts. Sometimes the reverse. Dangerous, even here. Grenades, Alberta calls these notes. She's recently gotten a note herself, a request from the star White singer Sophie Tucker, wanting Alberta to visit her at the Palmer House Hotel and give her blues singing lessons. *Oh, Alberta, won't you come?*

Alberta never answers her.

Near the front of the Dreamland stage, Al Jolson sits at one of the large round tables. Crowded round him, friends, hangers on. The cigarette smoke's thick down there, making the harsh lighting soft around him. He's requesting songs on pieces of paper clipped to twenty-dollar bills. Jolson's plotting how he'll use this gesture, or that new Eddie Green song, or Alberta's phrasing. Gathering Blackness to him.⁶⁴

King Oliver has let some of his kid admirers into the Dreamland, allowed them down close. Bix Beiderbecke is one, tapping out the cornet breaks on the table. He's ecstatic. In another world. As if he already knows that Louis, who'll arrive at the end of the summer, is even then on his way.

Alberta's "Come On Home" sends us out.

Oh daddy, oh daddy, don't let that sun go down.

Ma Rainey

She took up the stage as a profession...—not for a moment losing sight of her life's ambition—to bring to the North beautiful melodies of the South—and a better understanding of the sorrow-filled hearts of its people. After many years of appearing at theatres in the South, Ma Rainey went to New York—astounding and bewildering the

Northerners with what they called 'queer music.' She left, and still, they did not understand.

—*The Paramount Book of Blues, 1927*

Ma Rainey must have gotten a good laugh out of the sense of mission this short biography in Paramount's *Book of Blues* burdened her with. A savior to those poor Northerners. Gone to preach among the heathen. *Her life's ambition.*

Her *queer* music—like Christ's message—they did not understand.

The South's *sorrow-filled hearts.*

Ma must have roared.

•

April 1924. Chicago. Grand Theatre. It's late into the show now, and the crowd's a little restless. For the last month, they've been listening to Ma sing "Jealous Hearted Blues" and "See See Rider Blues" on record (the latter with Fletcher Henderson and Louis Armstrong accompanying, no less) as often as they want, but now they have to wait for her. After the cascading and shimmying chorus girls (darker skinned than other girls in the show by order of Ma, who powders herself lighter) leave the stage, the orchestra in the pit strikes up Ma's special theme that Tom Dorsey, her bandleader, just wrote for her. Then the curtain rises to reveal Ma's Wildcats Band, bathed in soft twilight, shimmering in their tuxedos. The band picks up the theme as the orchestra fades. The crowd yells out. Stomps its feet. *Goddamn, right,* Tom Dorsey thinks. *Goddamn right.* Behind the band, a huge Victrola appears, bathed in blue light. Its appearance silences the crowd for a moment, as if they're caught up in a dream. A sequined chorus girl brings out a manhole cover-sized record and sets it gently on the



Ma Rainey and Her Wildcats Jazz Band, Grand Theatre, Chicago, 1923.

Victrola and it begins to turn. Then, a throaty, low moaning sound comes from inside it, a voice that seems to roll over itself, grind itself up among the gears.⁶⁵

My head goes 'round and 'round, babe, since my daddy left town.

If you're sitting in the first few rows, you might be seized by the thought that the ceiling's lowered, that the air has grown warm and thick. Have an urge to loosen your tie.

A wooden panel opens on the front of the Victrola and a short, heavy woman steps out. Looking around, like she's testing the air for some kind of weather.

I don't know if the river's runnin' up or down

Wiry hair. Dressed in a flowing sea-green dress. Draped in beaded strings hung with gold coins. Gold teeth. Not beautiful but nobody notices because she seems beyond all those categories that bedevil others.

She wears men's shoes, nothing else fits. Instead of hiding them, she's dyed them gold, too. They shimmer in the footlights. A sight. Ma loves both women and men, will even write songs about it. Pain is pain and joy is joy. But they come to you all mixed and that's the way she takes it.⁶⁶

But there's one thing certain is Mama's gonna leave town.

Ma Rainey jokes, too, a side of her that will mostly be lost to time, talks bold about her *pig meat*, her *bird liver*, her young man she can't get enough of, how he can't get enough of his big mama. She brings down the house. Dances the Charleston. Rolls her eyes, cants her big hips, laughs deep down because she's holding the reins now but at the same time knows she isn't.⁶⁷ As if to say, we're all playing the fool.

Things don't last. Burn through 'em while they're here. Ma, thirty-seven years old when she cuts her first record with Paramount in 1923, after performing on the Black vaudeville circuit for more than two decades. She'd once heard a young nobody-remembers-who girl sing something like the blues outside her tent in 1902 and adopted the style.⁶⁸ And now, for a blink of an eye, Ma makes it all new again. And you might think, watching her shimmering up there, listening to her mournful joyous belting of "Moonshine Blues" and then her famous encore, "See See Rider Blues," that this is the most surprising thing about her: she sees how funny it all is.

♦

When Paramount ran an ad in the *Chicago Defender* in 1924, touting that they'd discovered Ma Rainey, "the Mother of the Blues," it must have been a surprise to many of the thousands of people who'd been seeing her in person for years in the South. Ma, a veteran, along with husband, Pa Rainey, of the vaudeville tent circuit, had even supposedly "retired" to Mexico on her earnings from a brilliant career two years *before* recording her first record for Paramount in 1923.⁶⁹ Madame Gertrude Rainey, the first blues star, if not the mother of the blues (though this honorary title seems to hew close to the facts). Her style an amalgam of a rough country blues, popular song, folk song-influenced composed blues, and minstrel show standards.⁷⁰ A performer *and* a singer. A shouter and moaner who, it was said, could get the audience to moan along with her. Bessie Smith, whose performance style seems greatly influenced by Ma's, supposedly would so concentrate her singing on one member of the audience—men and women—that they'd be called to her. "I'm going to walk me one, tonight," she'd say. In Ma's case it appears

that she had an effect on the audience as a whole. Whites as well as Blacks liked her music, responded to the sufferings and joys in it. In Northern cities, though, Ma's records were only marketed to African-Americans, not the general public, and were sold only in locations where Paramount knew Black audiences were. And in the North, her appearances, too, were promoted to and attended by Blacks only.⁷¹

What if Ma had had a spokesman as well-placed as the self-styled interpreter of Black culture, Carl Van Vechten? Someone to expound on her music—an authenticator for White listeners—as he did for Bessie Smith? Would Ma have appealed more broadly in the North? Would she have adapted her style more to Northern tastes, as Bessie did? If so, she might have been even better known—more easily recognized for what she was, an influential artist, a powerfully free woman at a time when options were limited, and careers short. As it was, her career declined as vaudeville's influence waned, as the talkies and radio became the dominant media in the late 1920s, just as the Depression set in. In the end, she lost most of what she had, including her famous tour bus. Still, Ma recorded at least 98 songs for Paramount that are still with us, and her career was longer, more fruitful, and more lasting in its influence than any classic blues singer of the era. She outsold all the Paramount artists, outside of the phenomenon that was Blind Lemon Jefferson.

♦

Ma was a free woman.

She was arrested twice.

One time, she was carousing with her chorus girls in her Chicago apartment. They were loud. Having a good time. Some neighbor

called the police. When they arrived at the front door to break up the party, the police found Ma and her girls sprawled naked in the living room, in intimate embraces. A slapstick moment, everyone scrambling for their clothes, then running out the back door. Ma, clutching someone else's dress, heading down the back stairs when she tripped. Down she went. Arrested for running an indecent party, the complaint said.⁷²

The next morning, Bessie Smith bailed her out of jail. Bessie, who the myths said Ma had kidnapped when Bessie was a teenager to teach her the blues, among other things.

♦

Ma loved to dazzle. Once, on the road in Nashville, Ma had bought a diamond necklace that turned out to be stolen. Later in the tour, the police showed up at her show in Cleveland where, as usual, she shimmied and shook. The diamond necklace glittering against her skin. The officers waited until her last song—"See See Rider Blues," likely—and then came onto the stage to take her back to Nashville. Her vaudeville troupe went on because they had a show in Pittsburgh. Once there, they schemed how to replace Ma in the show. One of the chorus girls was a big gal, Ma's trombone player Al Wynn remembered, and she had a "heavy" singing voice though not like Ma's. And of course they had Ma's trunk of clothes. So they dressed up the big chorus girl in all Ma's finery, did her make-up like Ma's, and placed her in the giant Victrola to open the show. The band started up. Ma's imposter began to sing inside the Victrola. And when its panel opened and she stepped out, Wynn reported, a shout rang out from the upper balcony: "That ain't none o' Ma Rainey! That ain't none o' Ma Rainey!"⁷³

♦

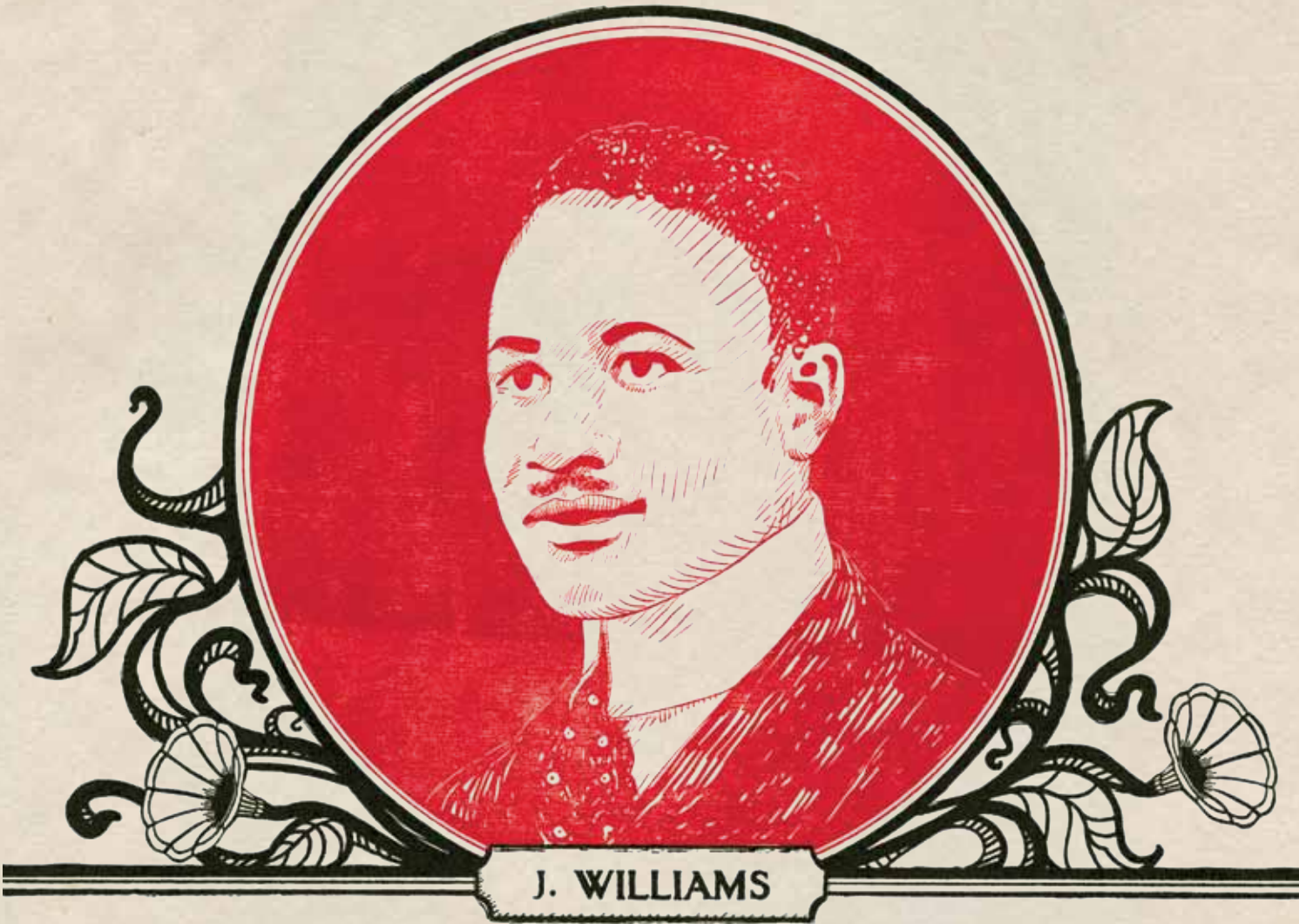
Many years later, Big Bill Broonzy would swear that he’d seen Ma in 1945 in Atlanta, Georgia, performing, which spurred a rumor of “the mystery of the two Ma Raineys,” in which one Ma Rainey was still out on the road, and another, a ghost with the more powerful voice, had never been recorded.⁷⁴

Ma, having died in 1939, could not dispute him.

♦ ♦

35 Donald Bogle, *Heat Wave: the Life and Times of Ethel Waters* (Harper Collins, 2011), 35-38.
36 Ibid., 38.
37 Ibid., 65-66.
38 Ibid., 67.
39 Ibid., 67.
40 Ibid., 66-67.
41 Ibid., 75.
42 Ibid., 66-67.
43 Ibid., Caption of photo of Ethel “dressed in men’s clothes” between pages 308-309.
44 Ibid., 76-77.
45 Ibid., 324-325.
46 Ibid., 80-81.
47 Frank Taylor and Gerald Cook, *Alberta Hunter: A Celebration in Blues* (McGraw-Hill, 1987), 147.
48 Donald Bogle, *Heat Wave: the Life and Times of Ethel Waters* (Harper Collins, 2011), 493-499.
49 Stephen Calt, “Anatomy of a Race Label Part II,” *78 Quarterly* (Number One, Volume 4, 1989), 3.
50 Donald Bogle, *Heat Wave: the Life and Times of Ethel Waters* (Harper Collins, 2011), 81-82.
51 Ibid., 502-503.
52 Frank Taylor and Gerald Cook, *Alberta Hunter: A Celebration in Blues* (McGraw-Hill, 1987), 37-51.
53 Ibid., 54.
54 Ibid., 52-53.
55 Ibid., 48.
56 Ibid., 48.
57 Ibid., 50.
58 Ibid., 34.
59 Ibid., 35.
60 Ibid., 49-50.
61 Ibid., 56-57. Note: Alberta called this tactic *slickology* in her interviews with Taylor. Since Paramount often used pseudonyms for artists, including Alberta, to get more mileage out of its own recordings it’s unclear who is yanking whose chain. Paramount researcher Alex van der Tuuk suggests both Alberta and

Paramount may have done this while she was under exclusive contract to Paramount.
62 Ibid., 57. Note: Alberta was careful not to talk directly about her lesbianism with Frank Taylor but many of her same-sex relationships were apparently open secrets at the time.
63 Ibid., 57.
64 Ibid., 37-38.
65 Sandra Lieb, *Mother of the Blues: A Study of Ma Rainey* (University of Massachusetts Press, 1981), 28-30.
66 Ibid., 15-16.
67 Ibid., 13.
68 Alex van der Tuuk, *Paramount’s Rise and Fall*, second edition (Mainspring Press, 2012), 74. Note: researchers generally agree that Ma heard the young girl singing blues outside her tent in 1902.
69 Sandra Lieb, *Mother of the Blues: A Study of Ma Rainey* (University of Massachusetts Press, 1981), 23.
70 Ibid., 16-17.
71 Ibid., 23.
72 Ibid., 17.
73 Ibid., 31.
74 Ibid., 35.



Mayo Williams: Impresario, Confidence Man, Champion of the Race

[My editor] is having a time deciding what kind of novel it is... for me it’s just a big fat ‘ole Negro lie, meant to be told during cotton picking time over a water bucket of corn [whiskey], with dipper passing back and forth at a good fast clip so that no one, not even the narrator himself, will realize how utterly preposterous the lie actually is.

—Ralph Ellison in letter, after completing *Invisible Man*

It was thanks partly to his aloofness that Williams would ultimately acquire a reputation for dishonesty.... Although Williams’ accomplishments in the blues field were doubtless more considerable than his larcenies, he had no desire to make others aware of them. He never sought favorable publicity for himself.... [Or attempted] to exalt himself as the patron saint of blues singers.⁷⁵

—Steve Calt, *78 Quarterly*

I just jived my way into that whole situation.

—Mayo Williams

Champion of the Race



o greater stroke of luck could have befallen Paramount than when Black Swan Records folded in 1923 and J. Mayo Williams fell into their lap. He would prove a pivotal figure, not only for Paramount's fortunes, but also in helping make Chicago a major music recording center on par with New York in the 1920s. And his more subtle talents (he was tactful, circumspect, not abrasive), lack of attention seeking, as well as his chicanery, would prove highly profitable to Paramount.⁷⁶

A complex figure, Williams promoted music that he was unlikely to have interest in because of his Black middle class upbringing. In fact, he seems to have been most interested in high Black culture—opera, ballad singing, serious theater—but he claimed that his mother's interest in the blues had influenced his own opinion of the music. Unlike many socially conscious “upwardly mobile” African-Americans, Williams felt that blues represented an important part of his racial heritage.⁷⁷ But for all the championing he did of the music, he would also financially undermine many of the artists who made it.

The first Black executive for a White recording company, Williams would tap first-rate talent in and around Chicago (Papa Charlie Jackson, Ida Cox, Jelly Roll Morton, Ma Rainey, Jimmy O'Bryant, Lovie Austin's Blues Serenaders, Jimmy Blythe, King Oliver) and then use a network of talent scouts in Texas, the Mississippi Delta, Alabama, Georgia, and Florida, connections Supper and Satherley help lay the ground-work for, to find and record a whole new generation of talented blues artists (Blind Lemon Jefferson, Blind Blake) who will change American popular music

going forward. He'll employ Black Pullman Porters on Southern bound trains to bring the South's own music (Ma Rainey) back home, in a changed form. He'd also make unprecedented use of the most popular Black-owned newspaper in the world, the *Chicago Defender*, in service of the label and its artists, giving Paramount a reach far beyond the Black Metropolis and New York.⁷⁸

•

In the beginning, though, like Supper and Satherley, Williams knew next to nothing about the music business when he was offered the recording manager's job, the parameters of which weren't entirely clear. Williams, who majored in football and philosophy (in that order, he said) at Brown, played professionally in the early NFL, and worked as a gin runner for waiters at the South Side clubs like the Grand Terrace, had arrived in Chicago in 1921. He'd gotten a job selling records (collecting, really, on what was due) through a college friend Joe Bibb, who was the son-in-law of Harry Pace, the owner of Black Swan Records.⁷⁹ He knew the town, knew the crowd of musicians and composers through his association with the Original Home of Jazz, a music store and musician and composer hangout of sorts, where he'd met the composer and pianist Tom Dorsey, who he'd later hire as an arranger for Paramount. Sometime during this period, he also met the Monogram Theatre's pianist and arranger, Lovie Austin, who would also prove pivotal to Paramount's fortunes and lead the Paramount house band, the Blues Serenaders. Then, when Black Swan went bankrupt in 1923, Mayo Williams headed to Paramount's offices in Port Washington, Wisconsin to make a cold call on Satherley

and Supper for a job.⁸⁰ But first, a stop in Grafton to check out the pressing plant, which he'd heard was run out of an old chair factory. Grafton, originally a mix of German, Scandinavian, and Polish immigrant stock, was not a likely place to find a Black man in 1923. It must have surprised everyone, this confident, well-dressed, educated Black man walking through town, headed to the Port Washington Paramount offices, on a mission he can't even wholly define for himself.⁸¹ Williams, arriving mid-afternoon in Grafton by hired car, is let out near the Wisconsin Chair Factory, not far from the Milwaukee River, to walk around. He can hear the river rushing, just off the road. As he walks up Milwaukee Street, he notices three White grade school boys in short pants following him, though pretending to throw rocks off into the trees. One of them has a long stick and taps it in the road ahead of him like a blind man. Williams, dressed in a suit and tie, says hello, flashes his best smile. They stare. He asks the boys if he can help them with something. He's careful what he says, how he says it. He takes off his bowler, wipes his brow with a handkerchief, glances just up the road, where the huge chair factory and pressing plant sit. The offices set off from all this in that other town. Removed. Pier Street. 2nd floor, take a right just off the stairs. He thinks absently about his pitch to Supper and Satherley, how he's better educated than all of them but will need to play this down, let Ollie Powers and Ida Cox and Ma Rainey roll off his tongue like they're just down the street and he'll be happy to fetch them.

He smiles again at the boys, nods. Says he has to be getting along. So long now.

Can we touch your hair? the boy with the stick asks.

Impresario

Williams's job with Paramount, as he understood it, was twofold: to supervise recording sessions to be held in Chicago; and to register the copyright of the songs they recorded, since they'd set themselves up recently as a publishing company as well. If the published song was recorded, he received a portion of the publisher's share of sales royalties; he wasn't offered a salary at all as recording director but instead an additional percentage of the sales resulting from recording sessions. Williams would, essentially, be the impresario (a producer, promoter, agent, and sometimes song writing collaborator—king of euphemisms)⁸² but act as an independent contractor, for lack of a better term. (Even later in his life, Williams seemed to have difficulty explaining his exact role to interviewers.) Seemingly, the Paramount executives wanted Williams at arms' length, as if to buffer themselves from what he represented: a people they didn't understand; a music that was strange to their ears; the great velocity of modernism in general. And Williams, for his part, must have realized immediately he'd have more freedom under these circumstances, in any case. Mayo—always the opportunist—was scheming already to record Black opera stars on the label, to lift the aspirations of the Race beyond the blues his mother loved when he was a boy. Music closer to the refined style of his friend Paul Robeson, the future legendary singer and actor who'd later revolutionize theater with his performances as Othello on Broadway and the West End stage, but who at the time was playing football and acting in Off-Broadway productions. Hoping to justify the expense of this venture, Williams put an ad in the *Chicago Defender* (also appearing in the 1924 *Paramount-Black Swan Book of Blues*, a replica of which is included in this

volume) asking readers to suggest musical talent he might pursue—"What Does The Public Want?"—but to his great disappointment 90% of the readership suggested blues singers.⁸³ There would be no Black Patti—Sissieretta Jones, the great African-American opera diva—for Paramount. Not one to beat his head against the wall or to actively undermine his position, he dropped the scheme and began to pursue Paramount's Race series in earnest. Black Patti would have to wait.

What Might (Not) Have Been

Reportedly, Walter Klopp, the Grafton record plant supervisor, offered Alfred Schultz, the record plant foreman, the Paramount recording manager job (which included a position as head of the songwriting company) before it was offered to Mayo Williams. But Schultz turned the position down because of his mother's poor health.⁸⁴ Schultz, a thoughtful, well-liked person at the plant, didn't know anybody in Chicago and knew even less about the music business than the people trying to hire him. Although Schultz was familiar with Race music (and even appeared to enjoy it—he had Race Records in his home and played some of them for his daughter) and sometimes evaluated test records, it's hard to imagine how his promotion to recording manager and the head of the songwriting business could have been anything other than a disaster. Unlike Mayo Williams, Schultz would have been an outsider looking in at the Black Metropolis's many vaudeville theaters, cabarets, and street performances along Maxwell Street where Williams discovered Papa Charlie Jackson. He would've been lost among the black and tan ballrooms, like Dreamland or the Lincoln Gardens or Grand Terrace where Williams was running gin. Or the brothels, like Mecca Flats

(*Mecca Flats Woman sting like a stingaree / Mecca Flats woman take your teeth out of me*, later sang Paramount's Priscilla Stewart)⁸⁵ and speakeasies where Williams had his jukeboxes. Where gangsters had long been running numbers games and gradually establishing ownership of clubs and violence erupted and police raids occurred nightly. Would Alfred Schultz have had a prayer?

And yet, chance—that last featured blow—felled Schultz's poor mother and instead of Alfred, we have Mayo. And we have Papa Charlie Jackson, Blind Blake, Lovie Austin, and all the rest.

Sleights of Hand

In 1923, Mayo Williams set up the Paramount offices at 3126 South State Street, along the Stroll. And since he didn't have any real knowledge of music or the music business, he hired Thomas Dorsey as a music arranger, who began writing and then copyrighting songs and teaching them to singers and musicians who Paramount would then record. He'd soon add other arrangers, like Lovie Austin, as well. Arrangers had become essential to the recording industry because many performers couldn't read music—so songs would be transcribed first and an arranger would create a musical "lead sheet," a skeletal framework of the song with chord changes and several verses. This was enough for the accompanists to play from and for the arranger to copyright the song with the Library of Congress to secure for Paramount's publishing company the right to receive royalties from any uses of the song.

The copyright was also often a sleight of hand. It worked like this: only the parties listed as the publisher and writer would get paid for the use of the song—for every record pressed, for

other recordings of the song, for sheet music. In theory, then, artists who wrote their own material would be paid to record, but would also be paid later the writer's share of royalties due for any use of the song. But many of the artists who brought their songs into the recording studio weren't aware of copyright laws at all, and readily surrendered 100% of the rights in their songs to enterprising label owners in exchange for a small, one-time recording fee. And while \$10 a side, up front, might have seemed reasonable to many artists at the time—recording was a relatively new medium, after all; who knew what a side was worth or if you'd ever get paid later?—the legal owner of a "Down Hearted Blues" or a "Crazy Blues" could stand to earn tens of thousands of dollars from sales of the original record, subsequent recordings and sheet music. Copyrighting the song under the name of its publishing company meant that a label like Paramount was making the publisher's share of this money. Failing to credit the rightful writer, or simply failing to remit payments due the credited writer, meant Paramount doubled its money. This was apparently the method by which a hit like "Down Hearted Blues" could fail to generate meaningful income for its writer Alberta Hunter. Many music publishing companies and record labels took full advantage of artists' ignorance about copyright laws, and Paramount and Mayo Williams weren't exceptions.⁸⁶

The conditions themselves, Williams pointed out, were standard. One of Paramount's main competitors, Gennett Records, never paid anything up front to its artists, promising them a percentage of the song's royalties, which he said they likely never received. The most common way a dishonest record executive cheated an artist and benefited himself directly was by putting his name on the recording as the

composer of the song, thus ensuring royalties would be paid to him directly (and he'd retain the right to sell his share of the song at a later date).⁸⁷ Williams readily admitted to the practice of copyrighting some songs with himself as writer, often without artists' knowledge, and profiting from them—something that he saw as standard in the industry. "I've got a good bit of Shylock in me," he said, years later.

If he'd wanted to completely undermine Paramount artists to his own personal benefit, he likely could have. As writer Steve Calt pointed out in his and Gayle Dean Wardlow's groundbreaking series on Paramount Records for *78 Quarterly*, "Of the 700-odd recordings that Williams produced for Paramount, only 14 bore his name as composer. In eleven instances he's listed as co-composer. In no instances did he appropriate credit for a hit record."

Plenty of record executives during the '20s took composition credit on a regular basis. But Williams's conflicts of interest really muddied the waters in gauging his restraint. Williams would've had to be careful: in taking credit for compositions at Paramount, he would've cut into the profits of Paramount's publishing arm, and bit the hand that was feeding him. If Paramount itself was cheating the artists, Williams had to be careful about cheating Paramount.

Williams also had seen the other side, artists who didn't fulfill their contracts, or literally were contracted to other labels while asking for advance payment for a recording session. "Screw the artist before he screws you," Williams said, was virtually the operating maxim of the record industry.

In 1924, Ethel Waters, a wily operator herself, once demanded Williams buy her a brand new \$700 "Locomobile" for her boyfriend in ad-

vance of recording four sides for Paramount. Later, after the recordings were made, Williams and Paramount were sued by Columbia Records, whom Ethel had signed an exclusive contract with before the Paramount sessions.⁸⁸ “I was better than 50 percent honest,” Williams said years later, “and in this business, that’s pretty good.”⁸⁹

Auditioning the Race

Williams was by his own admission aloof, and kept his distance from many of the blues artists he recorded. He found early on they’d hit him up for money or favors, especially in the more disreputable areas on the South Side. They’d seek to take advantage of him in ways they wouldn’t a White executive, he thought. According to Williams, female performers offered him sexual favors for recording opportunities but he turned them down. “Some of them had more overtures than they had talent,” he said. One performer even tried to blackmail Williams and his wife, claiming she was pregnant by him.⁹⁰ So he learned to put up barriers and tended not to show excitement about artists and their work, even if greatly impressed. He stopped going to house parties and seedier establishments. Besides, he had all those fine ballrooms and clubs to sample talent from, like the Dreamland, so why go anywhere else? People would come to him because of his reputation—and in 1923 he was also one of the few Race Records impresarios in town. Some singers would drop in on him for impromptu auditions—“We never sent anyone away,” he said, “but a lot of ‘em could talk better blues than sing them.” He was picky about who he worked with, quick to judge. He favored darker skinned singers because of his theory that they sold better than the “high-yellow” ones. He refused, at least early on,

to work with any artist who appeared to be illiterate. He harped on their grammar, saying later “you didn’t have a chance with me, if you split a verb, even if you were one hell of a singer.”⁹¹ Is it any surprise he married a schoolteacher?

He wasn’t much for appearances or fancy acts, which he felt were used to cover up limited talent, as was the case, as he saw it, with Alberta Hunter’s future replacement at the Dreamland, Mae Alix. Mae, he said, simply couldn’t sing, and her elaborate, acrobatic dancing could not make him forget this fundamental truth.

Finding Papa Charlie

Despite his early inexperience scouting talent, Williams seems to have educated himself quickly and even developed an openness to unusual performers and songs that didn’t fit the blues styles that propelled Mamie Smith’s and Bessie Smith’s respective sounds—or even Ma Rainey’s earthier sound, which would soon also prove wildly successful. Williams was strolling through Chicago’s famous Maxwell Street Market when he heard Papa Charlie Jackson singing on a street corner.⁹² An accomplished banjo player, Papa Charlie was the sort of blues singer Williams felt he’d been looking for, one that drew from the multiple “entertainments” of vaudeville and minstrelsy. Papa Charlie wasn’t a “coon” song singer (though he likely knew many of these as well), a style Williams refused to record because it demeaned the Race. Jackson played upbeat, comedic, danceable songs, sometimes focused on one of his favorite subjects, Papa Charlie himself.⁹³ Jackson seemed to Williams a one-man band, essentially someone who could accompany himself, which was a new concept in the recording industry. He had a different

kind of call and response, too—he could take multiple voices in a song and both promote and parody himself:

*And he’s wonderful he’s just as wonderful as
he can be*

*Say the reason I know the Paramount people
was tellin’ me*

Papa Charlie seems to get less attention than other blues musicians of the day, possibly because his style is somewhat unclassifiable, borrowing from all styles. The banjo isn’t traditionally considered a blues instrument and his up-tempo style and frivolous subject matter don’t appeal to blues purists. But Papa Charlie would become the first solo Black male performer for Paramount and one of the first solo male blues performers ever recorded on the loping “Papa’s Lawdy Lawdy Blues” (*I ain’t crazy bout no yellow ain’t no fool for no brown / But you can’t tell the difference when the sun go down*) and “Airy Man Blues.” Papa Charlie was also the first self-accompanied blues singer ever to record his own material—drawing from his deep well of vaudeville and busking songs. He’d have hits for Paramount with “Shake That Thing” (*I’m getting sick and tired of telling you to...*) and his most famous song, “Salty Dog Blues.” But, his performance on “Coffee Pot Blues” seems even more interesting and complex: a murder ballad (parricide) made infectious and strange by Papa Charlie’s off-hand delivery and up-tempo accompaniment on the banjo:

*You can always tell when your good gal don’t
want to be seen*

*Because your meals ain’t ready, the house is
never clean*

*Just like hunting for a needle buried in a bed
of sand*

That is to find a woman haven’t got no man

*Three barrels of the whiskey, mama four
barrels of gin*

*She said the headknocker’s home, daddy, and
you can’t come in*

*It was early one morning just at the close of
four*

When Charlie Smith knocked on Evelyn’s door

*She jumped up sweet babe, tipped on across
the floor*

*Hollering long tall daddy, don’t you knock no
more*

*It was in the loving kitchen, where they made
the plot*

*For to poison her father and her mother in
the coffee pot*

*Then they carried the remains throwed it out
in the yard*

*Killed fifteen chickens and wounded that
prattlin’ dog*

*Policeman said to Freddie what do you know
‘bout this*

*Says I guess you’ll have to go arrest poor
Charlie Smith*

*Then they carried poor Charlie put him
behind the bars*

*Give him thirty-nine days mama and that
ain’t all*

*Poor Evelyn’s in jail with her back turned to
the wall*



Johnny
Dodds,
ca. 1923.

*Hollering cruel kind daddy you know you the
cause it all*

*I'm going to sing this time, ain't going to sing
no more*

*Because my throat's got dry, swear my
tongue's too sore*

Listening to the song, you can sense what Mayo Williams likely did: Papa Charlie's a musical medium who can channel voices and accompany himself while doing it. He's prefiguring Charley Patton and Walter Hawkins by playing all the parts here—he's the narrator, Evelyn and the long tall Daddy mixing up the stuff in the pot, listening to those "prattlin' dogs"; he's the cop, and the cop's partner Freddie. By the end, Papa Charlie's worn himself out; his tongue's too sore from the telling (or maybe from channeling all of Evelyn's hollering).

By the mid 1920s, Papa Charlie (and Ma Rainey as well) would bring vaudeville style performance back to greater prominence just before it faded out. Papa Charlie's style would also evolve into a popular genre: "hokum," funny, sexually suggestive novelty numbers that would continue to counterpoint the more traditional blues that saturated the market in the mid 1920s. Mayo Williams likely had his hands full coming up with euphemisms.

Taking the Freight Elevator Up

Despite Mayo Williams's extraordinary dexterity as a recording manager, intuitive grasp of good blues, and the unprecedented success Paramount enjoyed in 1923 and beyond, the Paramount executives kept Williams at a distance. Moeser, Supper, and Satherley

likely did not grasp what they had or how to treat someone like Williams. In keeping with what would have been standard practice for a White-run company of the day, they didn't consult him on business matters beyond Race Records recording talent and marketing—in fact, Williams was kept in the dark to such an extent that he assumed for several years that Paramount had other branches of the company producing and marketing White talent. At one point, in 1923, Moeser effectively dissolved Paramount as a company to avoid paying income taxes—the company simply claimed no income (even though they'd had their largest profit that year, thanks to Williams) and stopped filing revenue statements. It's not necessarily surprising that Williams didn't know much about the company's operations; he was essentially a contractor. He wasn't "on salary" at Paramount at all, since he held no official position on the books and received his compensation through percentages of record sales and song license fees.

Moeser once contacted Williams about some urgent business matter and asked Williams to meet him in Chicago's Loop, in Moeser's room at the luxurious Palmer House Hotel. If Williams ever harbored any notions that his value to Paramount accorded him special station, he was disabused of them: Old Man Moeser issued instructions that he was to take the freight elevator up.⁹⁴

Mayo Williams—impresario, confidence man, and champion of the Race—would make several more hits with Ida Cox and Alberta Hunter, establish Ma Rainey as the biggest blues star in the country behind Bessie Smith, and find and record Big Bill Broonzy and Blind Blake in Chicago. Manage and produce Blind Lemon Jefferson (and buy him his \$725 Ford).

He'd also produce records with jazz greats Freddie Keppard and King Oliver, and he'd help put together—in hiring Lovie Austin, Tom Dorsey, Tiny Parham—one of the great jazz session bands of all time, the Blues Serenaders (whose ranks, at one time or another, included clarinetists Jimmy O'Bryant and Johnny Dodds, cornetists Tommy Ladnier and Bob Shoffner, and pianist Jimmy Blythe), who contributed to hundreds of Paramount sides. In his last year with Paramount, Williams also ran his own still-mysterious short-lived label, Black Patti (he never did give up on Black opera), while miraculously maintaining his job as a recording manager at Paramount. He employed many of the same performer pseudonym sleights-of-hand between Black Patti and other labels (including Paramount) and somehow kept his conflict of interest concealed from Moeser, Supper, and Satherley, despite recording in the same city.⁹⁵

He finally resigned from his position at Paramount in 1927 during a meeting with Moeser in Milwaukee—a meeting in which Moeser, ironically, offered to put him on salary. Williams turned him down. By now, he knew all the real money was in the music publishing fees and copyrights. You can't kid a kidder.

Williams soon joined a competing label, Vocalion-Brunswick, with whom he'd already worked out a deal before the meeting with Moeser (what would you expect?), leaving behind a substantial legacy at Paramount: Mayo Williams was instrumental in turning Chicago into a major recording center to rival New York and recorded some of the greatest blues and jazz artists of the first half of the 20th century.⁹⁶

♦♦

75 Stephen Calt, "Anatomy of a Race Label Part II," *78 Quarterly* (Number One, Volume 4, 1989), 19.
76 Ibid., 13-14.
77 Ibid., 13.
78 Alex van der Tuuk, *Paramount's Rise and Fall*, second edition (Mainspring Press, 2012), 64-67.
79 Stephen Calt, "Anatomy of a Race Label Part II," *78 Quarterly* (Number One, Volume 4,1989), 13.
80 Ibid., 13.
81 Ibid., 13-14.
82 Ibid., 18.
83 Alex van der Tuuk, *Paramount's Rise and Fall*, second edition (Mainspring Press, 2012), 91.
84 Ibid., 66.
85 Stephen Calt, "Anatomy of a Race Label Part II," *78 Quarterly* (Number One, Volume 4, 1989), 19.
86 Ibid., 18-19.
87 Ibid., 18-19.
88 Ibid., 19.
89 Ibid., 19.
90 Ibid., 18.
91 Ibid., 20.
92 Ibid., 24.
93 Ibid., 24.
94 Ibid., 28.
95 Alex van der Tuuk, *Paramount's Rise and Fall*, second edition (Mainspring Press, 2012), 129-133.
96 Ibid., 131-133.



How to Make a Race Record

We don't understand it, what kind of people are they, where are they coming from?
—Art Satherley, quoting record distributors

*And now, each night I count the stars.
And each night I get the same number.
And when they will not come to be counted,
I count the holes they leave.*
—Amiri Baraka, "Preface to a Twenty Volume Suicide Note"

'Our Race Pride': Early Attempts at Race Records



ince the *Chicago Defender's* founding in 1905 by Robert S. Abbott, it had actively pursued the "elevation of the Race," through various civil rights, economic development, and racial pride campaigns. And in 1916, the *Defender* took up the quixotic task of convincing phonograph companies to record Black classical performers for a Black audience. There were a few early successful recording examples in the 1900s—Bert Williams, Carroll Clark, Fisk University Quartet, as well as James Europe's Society Orchestra—but these were targeted at White audiences. Despite the campaign by the *Defender*, with the few exceptions above, no record companies would take on Black performers unless blackface was a part of the equation, unless it was the "Darktown Comedy" of "coon" songs and choral arrangements with plantation themes (the songs Mayo Williams later would refuse to record). The companies likely threw up their hands, saying economics drove their decisions, not equal time, or social causes. Whites, the companies knew, bought almost all the records and they preferred their entertainments familiar and comforting, like the same joke, delivered in new and inventive ways. In 1918, Paramount, still feeling its way in the dark, issued several of these records—one was Arthur Collins's White minstrel rendition of the "coon" song "I Wasn't Skeered."

In short, the record companies and distributors had no idea there was a Black audience for records because they were willfully blind to Black culture and Black communities' economic potential. In 1919, Art Satherley tried to

interest Paramount in recording blues, but the record distributors refused to distribute them.⁹⁷

What kind of people are they?

Prompted by Satherley, a few of these distributors might have glanced at the Black porters, doormen, and waiters they hardly ever noticed in their midst and wondered at their interests, their inscrutable inner lives.

And then the moment passed.

The Rise of Mamie Smith and Flo Bert's Accidental Blackness

It took the monumental efforts of veteran Black vaudevillian Perry Bradford, a singer, dancer, composer, and bandleader, for the voice of Mamie Smith to be heard. Bradford, who would later record for Paramount leading his own hot outfit the Jazz Phools, had toured with tent shows all over the country as part of the "Bradford & Jeanette" song and dance act beginning in 1909, and was a cultural sponge. In 1920 he finally convinced Okeh Records to be the first label to release recordings of indigenous Black music. The first Black female soloist ever recorded (February, 1920), Mamie Smith would later in the year have the first blues hit, with the Bradford-penned "Crazy Blues" on Okeh, which began it all. Paramount now, like everyone else in the record business, was scrambling. Early on in 1921, they did record their first blues record, with Flo Bert, who sang "Don't Take Away Those Blues" among some other sides. On first listen, you can imagine Satherley and Supper thinking they might be on to something—the jazzy accompaniment, the snappy delivery, the girl with the low contralto voice, something like the blues anyway, similar enough in style that nobody would be the



Perry Bradford and Jeanette Taylor as "Bradford & Jeanette," ca. 1911.

wiser. Later, a researcher thought he'd discovered that Flo Bert was a pseudonym for Florence Cole-Talbert, the great Black opera star (you can imagine Mayo Williams's excitement), which then proved not to be the case. Flo herself was, in fact, a great White vaudeville star at the time, a comedienne, popular singer and noted whistler. She, of course, was marketed to White audiences because Paramount wasn't ready to test those other waters yet. But she gets it all started. Flo turns out to be a sort of talented placeholder for the "true" African-American blues performers nobody thought they'd ever hear on record but whose voices were getting closer all the time.⁹⁸

Paramount's first group of records by Black artists appear in the spring of 1921 in their 20000 "Popular Series" when they purchase the rights to four of Lucille Hegamin's songs from Arto Records. And then in comes Alberta, from the Dreamland, who is not only the first Black blues singer to record for Paramount's 12000 "Race" Series, but also produces Paramount's first hit in "Down Hearted Blues," the one whose royalties she'll later be cheated out of.⁹⁹

In Paramount's first ad for Alberta's "Don't Pan Me" and "Daddy Blues" in the *Chicago Defender*, we are told Alberta signed a contract to "render her best songs exclusively for Paramount."

Alberta likely already thinking about moving her mother up to Chicago soon. Sees laid out before her the fine expensive clothes that Carrie picks out for her shows. From time to time Alberta wonders what's become of the pimps and whores and pickpockets she knew at Dago Frank's, the young girls she met when she first came to Chicago at twelve and peeled potatoes. She tries to imagine all the other record labels she might be *exclusive* with if she's just willing to try on a few different hats.

The Diminished Sounds of Marsh Laboratories

Orlando Rivenius Marsh. Owner of Marsh Laboratories, the studio where many of Paramount's records were recorded beginning in 1923. Some called him a recording genius (he did have two recording device patents, one for a microphone suspended inside an acoustical horn). Others weren't so sure. The man made a mess of things sometimes. The production quality on many of the Paramount records is very poor—it wasn't just the shellac recipe. On the acoustical recordings made early on, sometimes the instruments are too soft, sometimes it's the singer's voice. Anonymous noises also found their way in, possibly rumblings from the 'L' train, you might think, given that two of his studios were next to its track, and the musicians would often have to pause mid-song to let it pass by (similar to the Monogram Theatre on the South Side). Everyone likely thought Marsh's recordings would get better once his studio went electric—which may have happened as early as 1924—but strangely, the electrical recordings only had the diminished sound quality of the better acoustical records from before. Marsh also had difficulty with some form of feedback from the graphite microphones he'd invented—they had to be packed in ice because they'd heat up in warm weather and sizzle and hum on the recordings. It seemed a mystery.¹⁰⁰

Marsh was a true early innovator, recording electrically with his own label, Autograph, before any of the major labels did. But as the electric recording age dawned more broadly in 1926 and it became the standard, Paramount's sound quality immediately fell even further behind the other labels. Mayo Williams, who listened closely to his competition, complained that Marsh simply wasn't keeping

up with technological changes, which would in 1929 lead to Paramount building their own electrical recording studio in Grafton and cutting out Marsh altogether.

As the joke went, the only thing electrical in Marsh's recording studio was a light bulb.

Electrically Recorded!

Paramount Records are recorded by the latest new electric method. Greater volume. Amazingly clear tone.

Always the BEST music—first on Paramount.

Doc Roberts And Blind Blake Talk About It

1927. Doc Roberts stands with his fiddle in the little hallway outside Marsh Laboratories. He's playing some licks, trying out a new break he's put in "Shady Grove." Doesn't have it down yet and it's bothering him. Only been in Chicago a few nights. Can't sleep for all the city noise. Never lets up. Train caterwauling by even when they were working up "Drunk Man's Blues" for a test pressing. He sees two Colored boys walking toward him, one dressed as fine as any Colored boy he's ever seen. Sharp red tie, shoes shined up for him downstairs. He's leading the other by the elbow, blind man, strange lilt in his voice, carrying a guitar. Colored of every kind in this town, Doc Roberts thinks. The dressed up Colored boy introduces the blind one as Arthur Blake. The first man nods toward Doc Roberts and the blind man Arthur Blake, says he has some business

to tend to and disappears down the hall. The blind man's eyes dart around aimlessly for a few seconds. What are they looking for? Doc Roberts wonders. When he tells blind Arthur Blake his name, the blind man moves his lips over the name silently right before he says it out loud. He nods as if he thinks it's a good one. Doc Roberts hears the elevated train going by again, rattling the windows. The smell of cigarette smoke is thick in the air. He wonders if the blind man smokes. He'd always heard back in Kentucky the blind didn't because they couldn't see the smoke when they exhaled. But the Colored are different here, he supposes, so probably the blind ones are, too.

He tries out his lick on the fiddle and the blind man, Arthur Blake, plays along, in a nice picking style Doc Roberts hasn't heard before. Then they do a sweet little rag and then another, and in this way Blind Arthur Blake and Doc Roberts pass the time.

Singing into the Horn

Inside the studio, you might get three takes on a song. Sometimes the performers' timing is off. Sometimes it's the equipment. If they like the song but not the way you sing it, they'll buy it on the spot to sell again, money in your pocket. Nobody likely will hear that test pressing again. Maybe your best song isn't in step with what's selling so it never gets pressed. All those voices set down in the revolving matrix. Melted down? Mislabeled? Lost?

•

It's a year earlier. 1926. Blind Blake is singing into the horn.

First he's standing too close and they move him back. Then too far away.

He’s guessing at distance now but he figures three feet. All the same to him, really. He likes the feel of a crowd, sound of feet sliding over a floor. But this will do. Somebody in some other studio the next day will take his photo. Only one anyone will ever have. Suit coat with a bow tie, guitar over his knee. *Cordially yours, Blind Blake*, he’s told it says.

He’s playing “West Coast Blues.” Country blues. Ragtime in there, too. It’s a talking song.

Now we’re going the old country route...

First time through, something is off, doesn’t take. Guitar sounds like a tinny calliope. Blake’s voice is out in the hall somewhere. Who knows what’s wrong.

Second take: He’s back in the room. Fingers picking an easy loping rhythm. Sounds like someone’s accompanying him but it’s just him. Just Blind Arthur Blake. He’s a caller at a square dance.

Nowww we’re going that old country route,
he says.

The horn’s picking it all up and laying it down.

*First thing we do is swing your partner...
promenade...*

Seesaw to the right

*Bring that girl over there
with the blue dress on...*

and bring her right on back to me...

*Now people, if you ever heard something
that made you feel good...*

*You gonna hear something in a few
minutes...*

but not now

Play that thing boy...

I got something that’ll make you feel good

Bring that girl right on again

It done got good to me

Good to the last drop, just like Maxwell

House Coffee. Yeah.

Whoop that thing...

I’m gonna try to satisfy you if I can

Play that thing boy.

The mysterious Arthur Blake.

*And when they will not come to be
counted,
I count the holes they leave.*

Not much is known. Only where he was born (Newport Beach, Virginia), lived and played music for much of his life (Jacksonville, Florida) and now, thanks to tenacious efforts by a few researchers, like Alex van der Tuuk, where he ended his days. But we’ll get to that later.

Blind Arthur Blake went the old country route.

Best picker there is, said Big Bill Broonzy.

Paramount took his first matrix and dipped it in liquid metal.

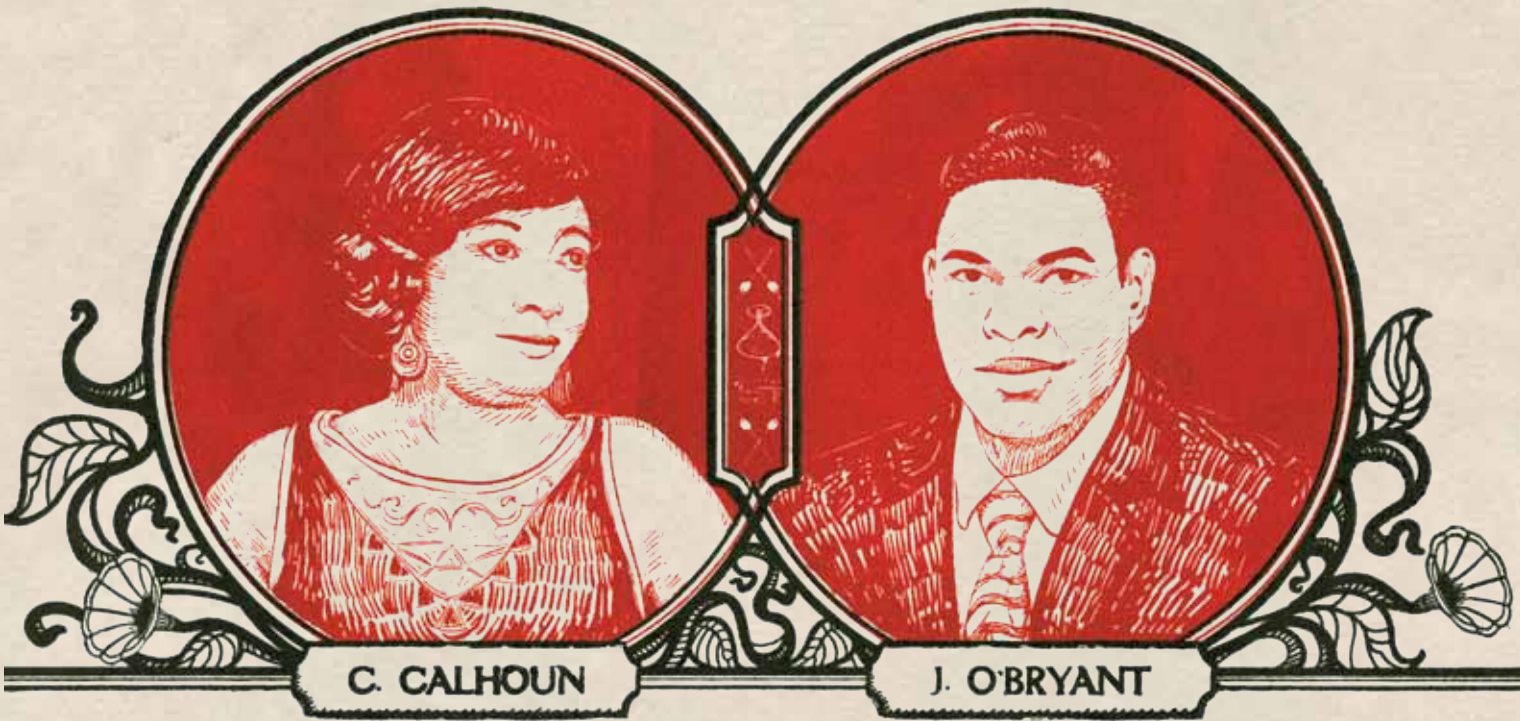
♦ ♦

97 Ibid., 51-55.

98 Ibid., 54-55.

99 Ibid., 53-54.

100 Note: After sixty years, Blind Arthur Blake’s death certificate was found in 2011 through patient, international sleuthing by Alex van der Tuuk, Bob Eagle, Rob Ford, Eric LeBlanc and Angela Mack. Gumshoes all.



Rise of the Jazz Masters

Jelly Roll Morton



orn Ferdinand Joseph LaMothe. Reinvented as Jelly Roll.

It’s fitting somehow that on Jelly Roll Morton’s first Paramount record in 1923, his first recording ever, his name is misspelled on the label: “Jelly Roll Marton and His Orchestra.” Imagine that you’ve jealously guarded your treasury of songs, afraid of others stealing your themes, your unique and complex counterpointing, multiple harmonies, all your tricks, only to have your record company make the simplest of clerical errors.

Count no man happy until he dies.

Euripides had it right.

Still, Morton’s late struggles give you pause. They seem beyond the pale considering his tremendous impact on music, the promise his innovations held.

When he died at fifty-six, Morton owed \$35 for a rented piano, \$295 for a black Lincoln, and \$48.29 for eleven days of anguish in the Los Angeles County General Hospital. His assets? \$100 worth of clothing and 51 records. He’d already pried the signature diamond out of his tooth and pawned it.¹⁰¹

The first great New Orleans jazz musician to come to Chicago was ill-served by his early biographer, Alan Lomax, in *Mister Jelly Roll*. Even though the book gave him a tremendous

platform from which to speak about his work, and acknowledged the uncountable contributions he'd made to his art, it seemed to undercut his achievements by implication. Solidified assumptions that had been made about him already: *He was a charlatan, a hater of his race, and a braggart.* Morton had long tried to fight off these aspersions. Hadn't he given credit to the great piano players (all Black) who he'd listened to and learned from? Hadn't his birthdate discrepancy been explained? And as Howard Reich and William Gaines's *Jelly's Blues* makes clear, Lomax's opinions on this were almost all second and third hand. While Lomax was appalled by how easily Lester Melrose of Melrose Publishing dismissed Morton's contribution to aggrandize his own, manipulated Morton's legacy and hid the fact that he stole Morton's royalties ("Old Jelly was a good orchestra man but he couldn't write music... he would have been nothing if it wasn't for Melrose. We made Jelly and we made the rest of them. We made the blues. After all, we are here, and where are they? Nowhere."), Lomax himself apparently reneged on financial promises he'd made to Morton for the research work Morton had done on behalf of the book. Even though other greats were cheated on their royalties, like King Oliver, and died in poverty, their contributions to their art weren't, as in Ferd Morton's case, posthumously distorted so as to rob them of their rightful place in the firmament. Even dying wasn't enough, it seemed. They'd bury your body of work, too.¹⁰²

Yet, the story doesn't end there.

♦

Lester Melrose was lying, of course, about bringing Jelly Roll Morton to the world. It was Paramount who'd done that. They were first. With "Big Fat Ham" and "Muddy Water Blues,"

in 1923. Nothing earth-shattering. More like intimations. He'd soon be the first Black man to record with a White band, the New Orleans Rhythm Kings, a decade before Benny Goodman would play with Lionel Hampton and Teddy Wilson.¹⁰³ He'd follow up his first recordings for Paramount with the sly, languid "Mr. Jelly Lord," and his composition "The Wolverines" (recorded by Morton himself as "Wolverine Blues" for Gennett in 1923), which was a hit all over Chicago that year, played regularly by the best bands in town, including King Oliver's Creole Jazz Band at the Dreamland. Tellingly, the royalties for "The Wolverines," like those of so many of Morton's recordings, went to others, including the Melrose brothers. And their names were spelled correctly.

Indifferent Sword of Chance

If a Gulf Coast hurricane like Katrina had rolled through New Orleans before 1992, Ferd Morton would have remained the Jelly Roll we'd been told about. Play some songs enough times and you can't hear them anymore. Morton: important to jazz's beginnings, sure, but essentially a caricature of himself, the stories about him said. Ken Burns, too, had codified Morton's legacy in his *Jazz* documentary as recently as 2001: His main contribution was scoring jazz, helping its complexity become codified. Hardly insignificant. But on the whole, limited, a sort of bully and braggart, a self-invention that didn't know when to stop inventing.¹⁰⁴

But chance, that "indifferent sword," intervened, just as it has in so much of the Paramount story.



Jelly Roll Morton,
New Orleans,
1906.

The Soul of the Commonest Object Seems Radiant

What is it that drives people to collect? It goes beyond utility, beyond reason even. Maybe it's the recognition that objects have a secret life of their own? And that by possessing them (or by the objects possessing you), you join in this secret life?

James Joyce, whose *Dubliners* was published in 1914, about the same time that Jelly Roll Morton was emerging as a piano master in Chicago, called this an object's "whatness," the source of epiphanies, when the object and its possessor are joined and a truth is revealed. Maybe a little grand for the dirty work of collecting, obsessively compiling, but then again....

In 1992 a trove of material on Jelly Roll Morton was discovered in a nondescript apartment building in New Orleans's French Quarter, at Royal and St. Peter Street. As Howard Reich and William Gaines explain in *Jelly's Blues*, up a flight of stairs was a two-bedroom apartment stacked floor to ceiling with Tulane T-shirt Company boxes, A&P grocery sacks, cartons and crates. The materials nearly filled a twenty-five foot by thirty-five foot space. New Orleans memorabilia: posters, personal papers, letters, contracts, old photos, most of it related to Morton's life. A fire waiting to happen, they said, any smoldering cigarette or spark from old wiring would have done the job. William Russell, the man who'd lived there until his death in 1992, was by all accounts eccentric, obsessive—many of the items (some 65,000) had been rescued from trash bins. The collection meticulously documented (each A&P bag was labeled with dates and content) Morton's life and rise in New Orleans at the beginning of the century as the first jazz composer and true alchemist in the transition from rag-

time to jazz. And Russell's stash, as Reich and Gaines point out, called out as half-truths all the "pulpy" versions of Morton's life. Looked at through the lens of these documents, it's clear Morton—whose correspondence with record executives, other musicians, lovers was now "verifiably true and honest"—was not the "pathological liar of familiar lore" but a mature, confident—if humbled—artist focused on new works. And William Russell, the eccentric and obsessive who had seen Morton's whatness early on, was the revelator.¹⁰⁵

*Only Russell realized that the young man who indeed started out as a New Orleans hustler had reinvented [transmuted?] himself as a serious composer and spent every penny on his music. And only Russell knew of Morton's brilliant last scores, the groundbreaking works the composer penned in the last three years of his life but couldn't get anyone to perform or record... the man who had made the first great leap in jazz, capturing an improvised art on paper, at the end of his life made yet another: In composing his fine radical pieces ['Ganjam' is one, with its] unabashedly dissonant chords and exotic Eastern scales.... Morton pointed the way toward an avant-garde music that was still more than a decade in the offing [such as Charles Mingus's experiments and Duke Ellington's composition 'Black, Brown, Beige'].*¹⁰⁶

But before, there was only the hot music.

Unaccounted for. Unrecorded.

1911. Jelly Roll in Harlem. Playing the Café Wilkins No. 2 at 134th Street and Seventh Avenue. No one knows him here. First time in the City. Still,



Louis Armstrong and Joe "King" Oliver, ca. 1922.

they'd heard stories. Morton walks in the door in his Stetson Derby, light brown Melton overcoat, two lovely women on his arms. Once he gets to the piano, he folds the coat carefully into a square. Sets it on top so everyone can see the expensive plaid lining. You can always tell a sharpie.¹⁰⁷

Two high school boys still in short pants let their pantslegs down, pretend to be older, put on what they think of as men's faces, talk their way in. Bold these two because they'll throw you out of Café Wilkins if you're caught, tell your momma.

Smoke haloes the light fixtures. Pretty women's faces bob here and there at the tables.

Jelly Roll's at the piano now. Launching into "Jelly Roll Blues." The place is on fire. Everything in the room, even the bus boys, working the rhythm. Hardly anyone here has ever heard the blues, swung like this.

The two high school boys, standing not too far from each other, take it all in. One of them is James P. Johnson and the other Willie "The Lion" Smith, future great masters of the stride piano. Here by chance, by lies, by artifice.

They hear the news.

But no one in the room will cut Jelly Roll Morton tonight.

King Oliver

My God, what a memory that man had. I used to play a piano chorus something like 'King Porter' or 'Tom Cat' and Oliver would take the thing and remember every note. You can't find men like that today.

-Jelly Roll Morton

If you'd like to have a legacy as a musical inno-

vator, it helps to have a protégé who becomes the most famous music star and one of the greatest artists America has ever produced.

But before Louis Armstrong, there was Joe Oliver. And that's enough.

In New Orleans, he started out a failed trombone player—blew loud and blew badly, they said—and eventually converted to the cornet. Even then, wasn't much good. Didn't make the cut with the Eagle Band. Later, Joe Oliver's memory will keep that failure vivid, visceral. He'd come off a plantation. Worked as a butler for a well off Jewish family who let Bunk Johnson mentor him on the horn. After these sessions, Bunk stole his sheet music, so rare in those days. Joe Oliver memorizing the stuff before it went out the back door. Memorizing it as if already aware of how much would escape him in his life. His teeth. His money. And then his reputation, at least for a while.

As a teenager in New Orleans, Louis Armstrong delivered coal to Storyville whorehouses. He recounted years later that he loved visiting one particular prostitute who lived next to Pete Lala's Cabaret, where Joe Oliver's band held sway. Too young to get into Pete Lala's, Louis would find excuses to linger in the house, fumble around with the coal, stand near the window listening to Oliver blow. "Panama" and "High Society." All the good ones.¹⁰⁸

"All of a sudden," Louis remembered, "it would dawn on the lady that I was still in her crib very silent as she hustled those tricks and she'd say, 'what's the matter with you, boy? Why you standing there so quiet?' He explained to her that he was listening to *the* King Oliver shout it out.¹⁰⁹

'Well,' she said, "this is no place to daydream.

I've got my work to do."

Joe Oliver let young Louis carry his horn for funeral marches. Taught him how a musician carries himself. Louis, in turn, ate what Joe ate (red beans and rice and ham hocks), dressed as Joe dressed, played as Joe played. The two Joes, you think, staring at a photo of the pair of them, from 1922. Joe sitting uneasily in a chair, his stone-faced apprentice standing beside him. Joe Oliver, Louis's real father in many ways, and the shiftless Willie, the fake one. In 1922, Joe sending Louis the telegram that will change the music forever: an invitation to Lincoln Gardens in Chicago to play with Papa Joe.

Joe Oliver had a bad eye, some childhood mishap or fight, though the stories varied through the years. Fogged over, the eye would wander around in his head, they said, focused on everything and nothing.¹¹⁰

He could be intimidating.

When Joe Oliver left New Orleans in 1918, he left behind a world in which musicians didn't think of themselves as professionals. They all had day jobs and played music mostly at night, in saloons, brothels, and sometimes funeral marches in the day. Oliver's "King" title was honorary, the product, supposedly, of a victory in a cutting contest with Freddie Keppard before Keppard himself left New Orleans. A temporary crown. Somebody would cut you soon enough in New Orleans. And though the bands in New Orleans had leaders, its hot jazz was a collective enterprise, in which the solo was virtually unknown.

But when Oliver arrived in Chicago, he en-

tered a music business that had evolved out of the star system of vaudeville—and he followed this formula himself, making much out of the honorary "King" title and his own unique horn playing, emphasizing his role as a disciplined band leader (a "safe" man who stashed away his earnings and even Louis Armstrong's for awhile), and setting the endurance model for other band members to follow—playing "doubles" or two shows nightly at two different clubs, often until four a.m. A stern bandleader, Oliver, a bowler cocked over his bad eye, which made you uneasy. Kept a pistol on the bandstand sometimes, just in case a musician decided he knew better.¹¹¹

Reflecting their nonprofessional status, most New Orleans musicians were fairly undisciplined, and when they arrived in Chicago, they found themselves in a paradox. Their hot collective improvisations were highly popular but also somewhat inflexible—improvisation was a way of life, a specific art form that discouraged many of the New Orleans' musicians from learning to read music, a significant disadvantage during the rise of popular songs and printed sheet music. Many jazz musicians and singers (Alberta Hunter, Ethel Waters) knew the songs well simply through repetition, which created a kind of "muscle memory" recall of the "melodic, harmonic, and rhythmic patterns,"¹¹² even if the mention of a particular song didn't conjure up these associations. Pianist Lil Hardin's memory of her tryout with the Creole Jazz Band depicts this vividly:

When I sat down to play, I asked for the music and they were surprised! They politely told me they didn't have any music and furthermore never used any. I then asked what key would the first number be in. I must have been speaking another language be-

*cause [Joe Oliver] said, 'When you hear two knocks, just start playing.'... it all seemed very strange to me... but when I heard those two knocks I hit the piano so loud and hard they all turned around to look at me.*¹¹³

♦

Still, memory couldn't always keep up. And the proliferation of new popular songs would put some of the musicians at a disadvantage, one that would hinder them at the end of the '20s when big band swing arrived with its intricate arrangements of popular song. But Joe Oliver adapted, likely because he knew as well as anyone that even the supposedly "pure" New Orleans jazz was an adaptation itself, an artful amalgam of "found" musical languages.

♦

On Christmas Eve, 1923, eight months after their first great recording sessions with Genett Records which produced "Chimes Blues," Joe Oliver's band recorded three songs with Paramount: "Riverside Blues," "Mabel's Dream," and "Southern Stomps," which would become jazz classics.¹¹⁴ But given the slipshod recording technique at Paramount's Marsh studios, these particular versions wouldn't become the standard bearers they could have been—soon after, the songs were better recorded by both Columbia and Okeh Records.

♦

In 1938, when Louis Armstrong had become an even bigger star, he was shopping in a fruit and vegetable market in Savannah, Georgia when he asked the stooped Black vendor for a bag of potatoes. When the vendor turned around, Louis saw the face of Papa Joe staring back at him. Joe, nearly toothless from his gum disease, couldn't play. Had lost his chops.

Louis gave him money, Louis's band took up a collection. Papa Joe heard them play that night in town. What was he filled with? Anger? Befuddlement? Envy? Pride? Or was it simply wonder? How one thing becomes another?¹¹⁵

They'd grown apart, of course, Louis going his own way (having his own financial trouble for a while). *Greatest Trumpeter in the World*, the marquee said of Louis, something Lil Hardin had made up long ago when it was clear to even Joe that Louis had passed him by. Louis getting beyond him, beyond everyone. And when the Depression came, it wiped out the bank Oliver had invested all his money in (he was a "safe" man after all) and the gigs dried up and his teeth went and he couldn't afford dentures. And the Melrose brothers, cheating him out of his share of fees, which might have buffered him in old age, might have made it possible to stay on the road longer. Given him his teeth back. But it wasn't only chance and circumstance he'd run afoul of, he knew that. A man seemingly so visionary early on about hot music and where it might go, didn't go where it went: New York. The Savoy Ballroom wanted him for a lengthy gig but he asked for too much. Then the Cotton Club wanted him but he turned them down and they ended up with Duke Ellington instead. These engagements, of course, would have made him. The window opened and then it closed.¹¹⁶

Joe Oliver ended up sweeping floors at a pool hall in Savannah, Georgia, virtually penniless. Fifty-two years old. Unrecognized. Unremembered. Louis Armstrong said years later that Joe Oliver died of a "broken heart," Louis likely recognizing his own part in helping to break it.¹¹⁷

But the story wasn't over. Much was left to be said.

An indispensable man, Joe Oliver. One of the founders of Jazz. Made 168 records, 49 songs to his credit. Led his people out of Egypt. Made it all matter.

The man knew how to blow.

Fletcher Henderson

How do you avoid becoming who you are? Henderson a mystery even to himself, it seems. Inscrutable. When asked by a critic what had led to his new style, the nascent swing sound that had made his band increasingly popular beginning in the mid-twenties, he smiled, shook his head,¹¹⁸ as if to say, who has the time to figure out such mysteries? How was it possible Smack Henderson didn't even know there was a different sound in his band's music, even after Louis Armstrong had joined them? He was difficult to read, passive where other bandleaders were assertive—some confronting upstart musicians (Joe Oliver and his gun on the bandstand) or staring you down when you made a minor mistake (for which Benny Goodman was later famous). No wonder Smack's musicians ran all over him. They were often drunk, sloppy, undisciplined, as Louis Armstrong noticed when he joined them in New York. But Henderson also had an unerring eye for groundbreaking jazz musicians and arrangers who would, beginning in his orchestras, begin to change all of popular and jazz music that came next and put him in the forefront of the swing movement, alongside Duke Ellington.

Passivity and startling change were always Fletcher Henderson's two poles.

♦

His upbringing in an educated Black family held the promise of a completely different life from the one he wound up living. His mother

was a piano teacher who loved the fine arts. His father was a school principal for 60 years. Yet, as far as we know, amazingly, Henderson didn't have the least interest in music before heading off to Atlanta University and then to Columbia University to become a chemist, a profession that—despite our practical associations with it—didn't offer much in the way of job prospects for an African-American at the time. After failing (somewhat predictably, given his temperament and race attitudes at the time) to find a job as a chemist, Henderson became first a music demonstrator at a music store owned by Harry Pace and W.C. Handy and then an arranger for Harry Pace's Black Swan Records in Harlem, where Ethel Waters made her first recordings.

It was seemingly during Henderson's tour South with Ethel Waters and the Black Swan Troubadours that an alchemical change took place. Maybe it was the combination of Henderson's odd diffidence and Waters's fiery personality that allowed them to ultimately succeed in New Orleans? In any case, despite traveling in fear the whole tour because of racism—they'd lost several members of the band at the beginning who wouldn't endure it—their performance at the Lyric Theatre in New Orleans was a huge success and was broadcast on the radio to a wide audience (a rare phenomenon at the time, radio broadcasts, the exponential power of which wouldn't be lost on Henderson or Waters). Henderson's other discovery on the tour was the cornet player Louis Armstrong, who had yet to leave New Orleans for Chicago to join Joe Oliver. If Henderson heard the future, he didn't let on, only saying that he'd heard a fine cornet player that could replace the one they'd lost in Chicago. He'd offered Louis a job touring with them on the spot, but Louis' own passivity and lack of confidence at the time likely prohibited him



Fletcher
Henderson,
ca. 1924.

from leaping at it.¹¹⁹ Instead, Armstrong said he'd go if he could take his friend the drummer Zutty Singleton with him, but Henderson said no. What might have happened, you wonder, if Louis had the confidence to go it alone with Black Swan Troubadours then? Would Henderson have known what he had? Would he have discouraged Louis's development? Or would Armstrong's power and musical ideas have accelerated everything? Driven Henderson and other musicians to develop their own musical ideas sooner, to incorporate improvisation more readily into their works? Moved Henderson's band beyond the ragtime-infused dance music they were playing? Or, on the other hand, maybe Armstrong's absence was like so many aspects of the Paramount story: in tugging at a single thread (plucking Louis from Chicago and Joe Oliver too soon, for instance), maybe we unravel the whole development of jazz?

In any case, in the middle of this largely successful and pivotal tour to New Orleans, Henderson's odd inability to assert any control over his musicians continued to plague him: clarinetist Garvin Bushell and trombone player Gus Aiken were arrested drunk outside of a brothel and Henderson had to spend considerable time negotiating their release; in another instance, Bushell was so well-liked by a madam that she kidnapped him one night and held him hostage.¹²⁰ It's hard to believe that out of the lax outfit Henderson would later form in New York, notorious for its sloppy play and "erratic behavior," will rise the first great jazz tenor saxophonist, Coleman Hawkins (who started in the band on bass saxophone playing tuba parts), and one of the great Big Band arrangers in Don Redman, who would go on to lead his own band in 1927.

On the 1924 issue of Fletcher Henderson and his Orchestra's "Everybody Loves My Baby" you can hear Louis Armstrong's clear bright tone trying to break free of the ragtime (which he'd already done, of course, in Chicago) but he's still mostly subdued, conforming to the constraints of Henderson's still evolving large band. But soon enough, Smack Henderson catches on. And maybe because he was slower to absorb the wild polyphonies and solo breaks of early jazz, he's able to assimilate them better for a large-scale dance band, creating arrangements that are soon to greatly influence Benny Goodman, Duke Ellington, and all the rest. "Prissy" Smack Henderson, whom Ethel Waters had so little patience with early on because he didn't understand the blues, becomes one of the first bandleaders to point the way to swing.

The Blues Serenaders

Waiting on the Train

1923. Chicago. Monogram Theatre. 3454 State Street.

Every time Ida Cox or Ethel Waters performs there, the musicians have to pause mid-song at the first rumble of the ‘L’ train on the tracks, just on the other side of the theater’s thin walls. There’s the squeal of wheels, a shudder, everything drowned out. Then the train is off again a half-minute or so later and you hear its squeals and groans echoing down the track. Happens so often you’ve grown used it, your mind racing ahead to catch up to the melody, the way a New Orleans trumpet player might. But then, you are where you are. Soon as the noise fades, you just pick up where you left off, stay with the show.

♦

“Nothing but the lowlife people went to the Monogram [Theatre],” Mayo Williams said years later. Maybe. But more likely it just never lived up to the “Black Patti” image Williams still held suspended in his mind. In truth, it was a ragtag theater, similar to many in the TOBA (Theater Owners Booking Association—the vaudeville theater circuit for African-Americans from the 1910’s to the 1930’s) orbit where performers were generally exploited and worked in poor conditions. Maybe it was the proximity of the upscale Grand Theatre that made it feel that much worse. Ethel Waters said at the Monogram performers dressed down in the basement, with the “stoker” and “that the ceiling down there was so low that I had to bend over to get my stage clothes on. Ever since I worked at the Monogram any old

kind of dressing room has looked pretty good to me so long as it had a door that could be closed.”¹²¹

Yet Paramount Records could have hardly existed without the Monogram.

Lovie Austin and Her Sidemen

Mayo Williams could size people up. And Lovie Austin (born Cora Calhoun in Chattanooga, Tennessee) seems one of his best and most enduring finds. Lovie’s no diva (though she does like her flashy clothes and Stutz Bearcat), no star, but she turns out to be a powerful ensemble player in the Paramount story. She’d taken the job as the musical director at the Monogram Theatre in the mid-teens and supported vaudeville acts on their tours—so she’d met and played with just about everyone of consequence in Black show business. She was a nimble, flexible pianist, who, like all great accompanists, knew when to accentuate and when to get out of the way. She also became one of the leading talent scouts for Paramount because of her association with the Monogram. While at the Monogram (and later on Paramount recordings), she led the bands that backed blues singers Ma Rainey, Alberta Hunter, Ida Cox, Leola Wilson (of Coot Grant and Kid Wilson fame), Trixie Smith, Edmonia Henderson and many others. While Lovie was a good accompanist, she didn’t bring any musical ideas to the Paramount sessions, according to jazz archivist and 1940s Paramount revivalist, John Steiner. That apparently was sometimes left up to Jimmy Blythe—another piano accompanist for Paramount—who Steiner considered one of the greatest piano players of the 1920s. Tom Dorsey, another of Mayo Williams’ “discoveries,” worked mainly as an arranger for the label and wasn’t an accom-



Lovie Austin,
ca. 1923.

plished piano player—he could mainly just play chords, Steiner said.¹²² Steiner marveled at the ability of Austin and Dorsey to work almost entirely from memory and “charting,” or noting chords: “Lovie Austin worked from music and memory, just as Dorsey did.... He used to write down notes and remember. Unnatural. The same like Lovie Austin.”¹²³

“Charting”—which might seem like an adaptation to compensate for limited technical ability—often proved expedient for the label’s practice of having the song “arranged” and copyrighted quickly, typically without the performer’s awareness while in the studio.

During Ma Rainey’s two 1923 recording sessions in Chicago, backed by Lovie Austin’s session band, the Blues Serenaders, all eight songs were copyrighted, five under Lovie Austin’s name, and one, “Last Minute Blues,” under Tom Dorsey’s. Ma Rainey was credited with only “Moonshine Blues.” Many of these songs borrowed from traditional blues stanzas that Ma Rainey had been playing for nearly twenty years, though she claimed to have written some of them herself outright. Her influence was so great on the vaudeville circuit, it’s likely many of her own verses could have become standards, borrowed from and slightly altered over the years. In any case, Austin and Dorsey’s “arrangements” likely were only slight but enough to get the writer’s credit—essentially standard procedure for the recording industry.¹²⁴ Ma, never having recorded before, likely didn’t know much about copyright. Maybe she didn’t even care, initially.

Lovie Austin’s Blues Serenaders wasn’t a blues band at all, but a jazz band that backed the Paramount artists on recordings. She eventually formed a core group of players that consisted of Jimmy Blythe on piano, Tommy Ladnier on trumpet, and Jimmy O’Bryant on

clarinet (labeled the “clarinet wizard” on his own first release). Like most session bands, the Serenaders never performed outside the studio and had an ever-changing lineup, which at some points included the clarinetist Johnny Dodds, cornet player Bob Shoffner, and a little known Chicago policeman named James Lily on drums.¹²⁵

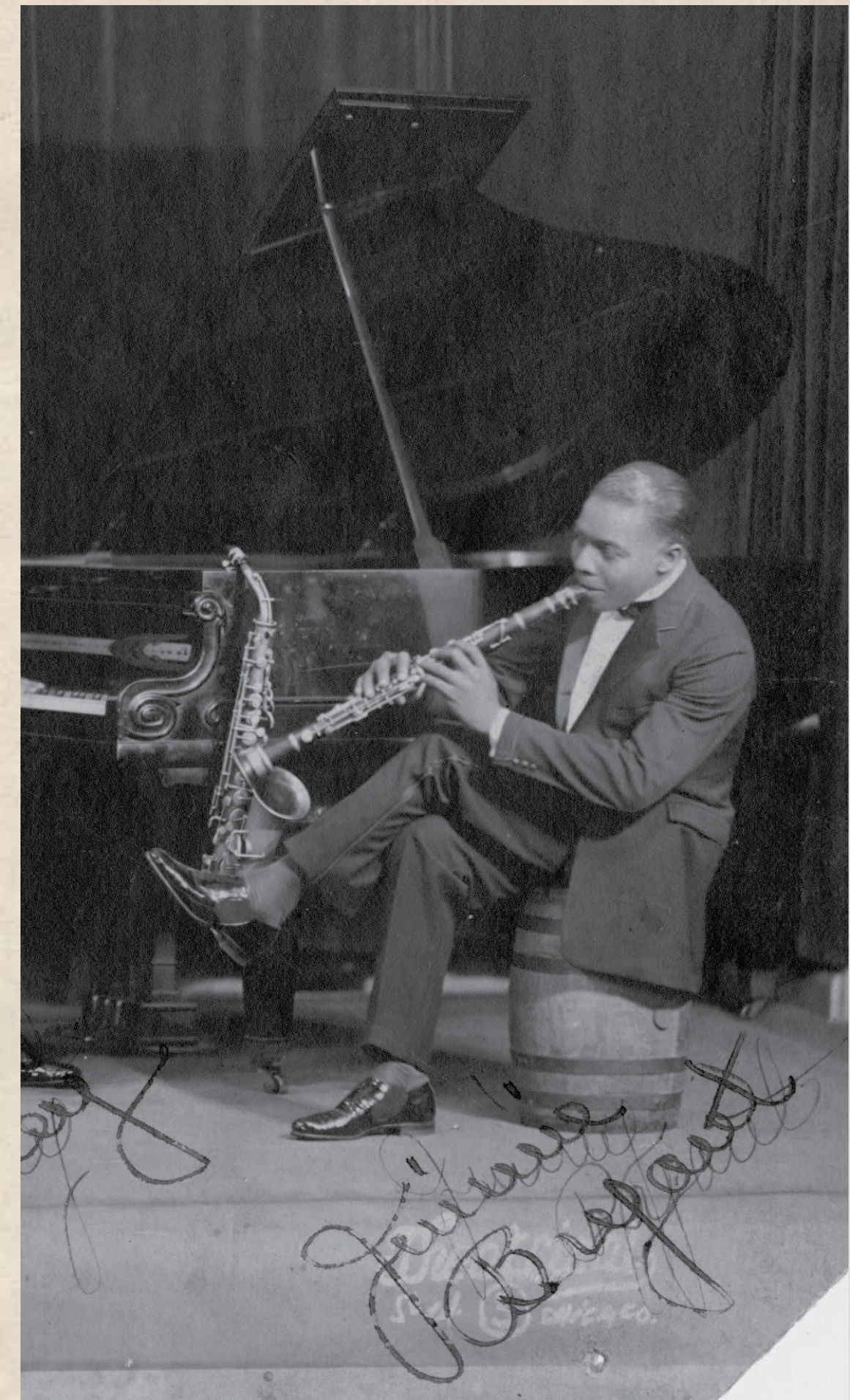
Paramount’s charmed streak continued. The Blues Serenaders turned out to be one of the greatest jazz session bands of all time, led (extraordinarily at the time) by a woman who knew her way around a stage and a studio.

Jimmy O’Bryant

In the photo, Jimmy O’Bryant’s dressed in a tuxedo, sitting on a whiskey barrel, legs crossed, playing his clarinet. His head is blurred slightly, as if in motion. Eyes downcast to the left or possibly closed. Just beneath his image, he (or someone) has signed his name. Twice. The first signature seems to have faded, so the signer came back with a darker one, as if making sure he’d stay put.

O’Bryant played a hot, slithery clarinet in a style similar to Johnny Dodds, who many consider one of the greatest clarinetists of all time. Dodds, along with his brother, drummer Baby Dodds, would help make some of the most important jazz recordings in history, first with Joe Oliver and later with Armstrong’s Hot Fives and Hot Sevens.

That kind of influence is tough to be around, tough to surpass, you’d think. Might even drive you to drink heavily and feud with your bandleader, which O’Bryant did (often referred to as “erratic” behavior in source material), and he must have drunk even harder when Johnny Dodds replaced him for a time. But if



Jimmy O'Bryant, 1925.

you listen to Jimmy O’Bryant’s own recordings with his Famous Original Washboard Band, you can feel him pushing a little beyond their superficial similarities, beyond Dodds’s greater technical chops, into something like his own. In the snaky, dueling clarinet and trumpet of “Hot Hot Hottentot,” the crazed tempo of “Skoodlum Blues,” the shrill, yearning “My Man Rocks Me,” and the languid shag of “Three J Blues,” you can feel a free man at work on something that’s inseparable from joy.¹²⁶

Very little is known about O’Bryant. In the early twenties, he’d played with the Tennessee Ten, and then a band co-led by Jelly Roll Morton and W.C. Handy, and later, in 1924, with King Oliver. He eventually led his own band at Joe’s Paradise in 1925, where he played (apparently flamboyantly) with a tassel tied to his clarinet horn. It is during this period in which he made his truly remarkable body of recordings for Paramount, as leader of his own hot-and-ragged washboard band. There’s really no other body of work quite like it. At the time of his untimely death, in 1928, he was at the height of his popularity in Chicago. Given a little more time, who knows where it might have led?¹²⁷

♦♦

101 Howard Reich and William Gaines, *Jelly’s Blues* (Da Capo Press, 2003), 233.
102 Ibid., 237-238.
103 Ibid., 86.
104 Ibid., xi-xiv (preface).
105 Ibid., 245-247.
106 Ibid., xiii & 249.
107 Ibid., 41.
108 Laurence Bergreen, *Louis Armstrong: An Extravagant Life* (Broadway Books, 1997), 47.
109 Ibid., 47.
110 Ibid., 105-106.
111 William Howland Kennedy, *Chicago Jazz: A Cultural History* (Oxford University Press, 1993), 45-46.

112 Ibid., 45.
113 Ibid., 46.
114 Alex van der Tuuk, *Paramount’s Rise and Fall*, second edition (Mainspring Press, 2012), 73.
115 Laurence Bergreen, *Louis Armstrong: An Extravagant Life* (Broadway Books, 1997), 388-391.
116 Ibid., 388-391.
117 Ibid., 390-391.
118 Ibid., 242.
119 Ibid., 241-243.
120 Ibid., 242.
121 Alex van der Tuuk, *Paramount’s Rise and Fall*, second edition (Mainspring Press, 2012), 69.
122 Ibid., 68-71.
123 Ibid., 71.
124 Ibid., 76-78.
125 Ibid., 70-71.
126 Ibid., 70-71.
127 Ibid., 71.



Dying Lights of Vaudeville: Papa Charlie Jackson and Ma Rainey

Moisha Yudleson: In a saloon, who do you think I saw singing raggy time songs?—your son Jakie!
Papa Rabinowitz: I’ll teach him better than to debase the voice God gave him!
Mother Rabinowitz: But Papa—our boy, he does not think like we do.
Papa Rabinowitz: First he will get a whipping!
Jakie Rabinowitz: If you whip me again, I’ll run away—and never come back!
[Sounds of whipping.]

—The Jazz Singer, 1927

Talkies and the Fading of Vaudeville



hen Chicago’s Essanay Film Studios premiered its silent short “The Dark Romance of a Tobacco Tin” in 1911 (a comedy short about a White man’s “great surprise” at finding the girl he’s about to marry is “a Negro”), the film was most likely a small portion of a vaudeville

show, preceded by dancing, blackface musical and comedy skits, contortionists, and finally music to accompany the film.

If you’re in blackface, the thinking might have gone, you’re inoffensive, virtually assimilated, almost White. Al Jolson, in the thinly veiled version of his life that is the *Jazz Singer*, must

have known this intuitively. But in 1927, when the first mass-appeal talking motion picture is released, it accomplishes the seemingly impossible in one gesture: even while romanticizing vaudeville, blackface, early jazz (really ragtime) and the struggle for identity, it simultaneously sweeps the vaudeville performing styles to the side, making them seem as much the product of some ancient culture as the Jewish cantor singing rituals depicted in the movie itself. For many Great Migration African-Americans, vaudeville may have been a reminder that cut both ways: of the more overt Southern racism they'd endured and the familiar culture and comforts of extended family they'd left behind. In a sense, they'd moved on and likely wanted their entertainments to reflect that, though there was still the tug of conflicted sentiment in minstrelsy's images and songs, for both Blacks and Whites, that would keep elements of it alive for some time. But it isn't long before the velocity of hot jazz makes vaudeville (with its stock characters and age-old genres) begin to seem as creaky and backwards-looking as a cakewalk dance.

Though elements of vaudeville hung on in various forms and would reappear on radio and in television variety shows for years, its basic conventions were dying out—the crowds could now listen to performances on their phonographs, watch something like a dream unfold gigantically on screen (the audience as hushed as in a church or temple; in the silent film era, the audience often talked throughout). The beginning of the end for vaudeville is marked by the rise in record sales, the ascension of talkies and radio and is finally bookended by the deepening of the Great Depression and the dramatic 1932 conversion of New York's vaudeville showpiece, the Palace Theatre, to a full-time talking motion picture venue.¹²⁸

Last Notes

He told them he was Reverend Yates and he was going to see his sister who was sick and the train had left without him. And they said, 'yeah nigger, but can you dance?' He looked at them and commenced to dancing. One of them reached up and tore the cross off his neck. Said he was committing heresy by dancing with a cross and a Bible. Took his Bible and tore it up and had him dancing until they got tired of watching him.

—August Wilson, *Ma Rainey's Black Bottom*

The famous Mother of the Blues doesn't want you to ever forget her!

—Paramount Records Ad, *Chicago Defender*

•

Trained in vaudeville, Paramount's Papa Charlie Jackson and Ma Rainey could perform any style of music, so in a sense, they were best poised to adapt to the changing tastes. Talkies, radio, and records, though, were edging in. Despite Paramount releasing successful recordings with Ma backed by Fletcher Henderson's Band and Ma performing sold-out shows at Chicago's Grand Theatre in January of 1926 ("where audiences lined up from the box office to the street car track") and going on the road for a successful tour through the Midwest, Baltimore, and New York, there already were fewer TOBA vaudeville venues to play. Paramount, in a move that would usher in a new era and a new style of blues, had recorded a bottleneck guitar player from Texas, Blind Lemon Jefferson, in Chicago in January of 1926—two religious songs under the pseudonym of Deacon L.J. Bates, which may have been a ruse to get around Jefferson's refusal to play secular music on Sundays (a promise



Papa Charlie Jackson, 1925.

he'd made to his mother, it was said). In any case, with the fading of the vaudeville style and with the advent of Jefferson's new popular style of blues (he would go on to cut 93 sides with Paramount over a three-year period), Ma Rainey's record sales and drawing power began to wane. Ma's earthy style of blues had influenced a whole generation of singers but many of them—Alberta Hunter, Ethel Waters, Ida Cox, Mamie Smith—had taken her deep moan out of it, added a popular lilt, enunciation, and upbeat tempo over her shouts, moans, and slow grinds. Even Bessie had refined it into a certain urban style. Ma had shone—not beautifully but radiantly—with her Wild Cats. She mesmerized and confounded those who'd seen her shows—so big and bold, so powerfully sexual, and yet so warm, funny, and homely (“Ugliest woman in show business,” Alberta Hunter said). But already, in a burgeoning visual age, tastes were changing, looks and youth were becoming more central to appeal. Rumors spread about Ma Rainey: she was really in her mid-fifties or possibly even closer to seventy. Ma, in fact, turned forty years old in April of 1926.

The *Chicago Defender* and Paramount had promoted Ma for years using an ingenious Southern rail strategy, putting records and *Chicago Defender* ads in the hands of the ubiquitous Pullman Porters. Now through Paramount's revolutionary mail order service (the first label to use one), Ma could get her records directly in her people's hands all through the South while the *Defender* continued to keep her fans informed of Ma's doings, her whereabouts in her famous tour bus. In 1924, Mayo Williams even came up with a gimmick contest advertised in the *Defender* in which Ma's listeners—“Every member of the Race”—had the opportunity to name Ma Rainey's “Mystery Record” and win a Paramount phonograph. The win-

ning entry was a few poached lines from the song itself: “Lawd I'm Down Wid The Blues.” (In 1929, Paramount would feature another contest for a mystery artist advertised as the “Masked Marvel — Can you guess who he is?”) Soon enough, the ads and gimmicks would fall short and Paramount, always looking for a new sound, will cancel Ma's contract after her last recording session in 1928. But Ma, Paramount's most popular star until the arrival of Blind Lemon Jefferson, stayed on the road, even through the grinding years of the Depression. Near the end of her career, in the early 1930s she performed at side shows in east Texas oilfield cities as the “Black Nightingale,” introduced by a kilt-wearing barker, Donald McGregor, the former “Scottish Giant” in the Ringling Brother's Circus.¹³⁵ Gone was her opulent gold necklace, her famous tour bus. She toured in a house trailer built by her fellow performers and even canned her own vegetables. Still, even with her lifestyle diminished, she was apparently in fine form. She sang a moving rendition of the folk song “Careless Love” (made famous in a recording by Bessie Smith) and “Traveling Blues,” which she acted out and sang so effectively, Ma said, that when she finished, “you could see them Jiggs wantin' to go some place else.”¹³⁰

For her showstopper, the whole production company appeared on stage, singing and dancing portions of “It's Tight Like That,” and Ma Rainey sang the final chorus:

See that spider crawling up the wall

He's going up there to get his ashes hauled

Oh it's tight like that

Be De Um Bumm

I say it's tight like that

Then Ma would pull up her skirt and dance.¹³¹

Papa Charlie Jackson is even better poised to survive with his upbeat, jazzy “hokum” and he'll flourish for a bit, but he's really a comedic bluesman, a crowd pleaser, his two biggest hits “Shake That Thing” and “Salty Dog Blues,” passed down and rerecorded by countless performers. He's the versatile busker and self-accompanied performer he's always been, talking about it, holding forth. He's not the kind to unnerve listeners with twelve-bar narratives filled with longing and desperation. Sounding otherworldly, “like a hoot owl” in the middle of the night, as H.C. Speir, the Paramount talent scout, will say decades later when asked to explain the attraction of the late 1920s country blues yet to come, how it makes your hair stand on end.

♦

In one of Ma Rainey's last recording sessions for Paramount in 1928, she seems unbowed, irrepressible, though she's likely seen the signs by now. She saves this session to record “Prove It On Me Blues,” the song that celebrates, with a mix of humor and desire, her “famous lady lovers,” long rumored but never directly addressed until now. She ends the session and her remarkable Paramount recording career by joining Papa Charlie Jackson for two songs—stripped down to Papa Charlie's banjo accompaniment—full of humor and poignancy and prescience, as if both know they're about to be in the same boat. “Big Feeling Blues” and “Ma And Pa Poor House Blues” are the last songs we'll hear from her on record:

Papa Charlie: “Ma...What's become of that great big [tour] bus you have?”

Ma: “Somebody stole that bus.”

♦

Old Time Music Has Its Say

Vaudeville's gradual winking out and Paramount's success with country blues artists Blind Lemon Jefferson and Blind Blake in 1926 also opened the door to “old time” or “hillbilly” music on Paramount. Like Race Records, “old time” music had largely been ignored by the major record labels. Paramount recorded a number of fiddlers early in 1924—Osey Helton, Dr. D.D. Hollis, and B.E. Scott—and a year later added tracks by Arthur Tanner and his Dixie String Band, but at the time they were only dipping a toe in the water. They began to look at it as a more viable market after Harry Charles, a talent scout in Alabama, North Carolina, and Georgia, who also worked for one of Paramount's wholesalers, E. E. Forbes Company, heard Fiddlin' John Carson on a popular 1923 Okeh Records release and was amazed: “It was the worst record I heard in my life, and every time you play it, you'd sell it.”¹³²

By 1927, Paramount began to focus seriously on “old time” music for the first time. After all, with the decline of vaudeville blues artists' record sales and the sudden and unlikely success of the “country blues,” it all seemed wide open again. So in response, Paramount developed the 3000 “old time” series, which ultimately led to over 330 releases. During the first 3000 series recording sessions by The Hugh Gibbs String Band, talent scout Harry Charles himself sang some of the vocals on “Lord I'm Coming Home,” something Charles did often throughout his career—his specialties, he said, were blues and spirituals.¹³³

The Kentucky Thorobreds (Fiddlin' Doc Roberts, Ted Chestnut on mandolin, Dick Parman on guitar, ukulele, banjo, and tenor ukulele) recorded twice with Paramount in 1927, including the fine “Shady Grove.” The same year,

Paramount also released records by Watts and Wilson and Harkreader and Moore (“Old Joe Clark” is one standout).

As with the Race artists, the “hillbilly” performers seemed a mystery to the White Paramount executives, such as the sessions’ recording director Art Laibly. During the Kentucky Thoroughbreds’ sessions, Laibly was particularly interested in the Kentuckians’ supposed penchant for moonshine. At the end of their first session in Chicago, Laibly asked band member Dick Parman if he drank mountain dew and when Parman said no, that he wasn’t a drinking man, Laibly asked him to bring him a pint next time and to “tie a string around his finger” so he wouldn’t forget.¹³⁴

♦ ♦

128 http://www.newworldencyclopedia.org/entry/Vaudeville#cite_ref-8
129 Sandra Lieb, *Mother of the Blues: A Study of Ma Rainey* (University of Massachusetts Press, 1981), 46.
130 Ibid., 46-47.
131 Ibid., 47.
132 Alex van der Tuuk, *Paramount’s Rise and Fall*, second edition (Mainspring Press, 2012), 115.
133 Ibid., 116.
134 Ibid., 117.



Blind Lemon Jefferson

[Deep Ellum is] the only place recorded on earth where business, religion, hoodooism, gambling and stealing goes on at the same time without friction.... Last Saturday a prophet... announced that Jesus Christ would come to Dallas in person in 1939. At the same time a pickpocket was lifting a week's wages from another guy's pocket who stood with open mouth to hear the prophecy.

—Reporter in 1930s, quoted by Darwin Payne in *Dallas, An Illustrated History*

A study of dreams, phantasies and myths has taught us that anxiety about one's eyes, the fear of going blind, is often enough a substitute for the dread of being castrated.

—Freud, “The Uncanny”

*A train left the depot with a red and blue light behind
Well the blue light's the blues and red light's the worried mind*

—Blind Lemon Jefferson, “Dry Southern Blues”

Texas Prophecy



rains, one of the great tropes of folk music and country blues, figure prominently in Blind Lemon Jefferson's life—though peculiarly so. People in the town of Wortham, Texas, near where Jefferson grew up, remembered Lemon's brother Johnnie, only a year older than Lemon, had been killed beneath the wheels of a freight train. Lemon, then in his early teens, turned into a bit of a loner after that, people said, as anyone might. Brother Johnnie wiped clean from the family record, as if the reminder of his brief existence was too painful to chronicle. But Johnnie survived in the stories told around Wortham—another piece of Lemon Jefferson's meteoric rise that we're left to puzzle out.¹³⁵

•

Mance Lipscomb recalled Lemon playing regularly next to the railroad tracks in Deep Ellum district (originally "Deep Elm"), off Central Avenue, in Dallas around 1917. "Standpoint" they call it, where Lemon would play under the shade of a tree to large crowds—to keep him from causing a commotion in the streets. In an old photo, you can see the railroad tracks bisecting Deep Ellum's Central Avenue, where the Palace Theatre sits, alongside sporting houses, and brothels. Lemon somewhere there keeping a tin cup for a tip jar wired to the neck of his guitar. "But he would never take no pennies," Lipscomb said. "You could drop a penny in there and he would know the sound. He'd take it out and throw it away."¹³⁶

•

In stories by contemporaries, there's some evidence Lemon carried a pistol with him on

trains and in brothels and bars, a habit that must have given even his friends pause.¹³⁷

In some accounts, Blind Lemon Jefferson's blindness was only partial. Reports by contemporaries mention him wrestling professionally to supplement his income (as a side-show attraction? A celebrity wrestler? Likely we'll never know). Sometimes Lemon roamed around Dallas on his own, other times he used an assistant. If Huddie "Leadbelly" Ledbetter is to be taken at his word (which often served his own mythmaking as much as anything) then Ledbetter was a musical partner (accompanying him on guitar, mandolin, and accordion) and guide to Jefferson as early as 1912—they'd ride the railroad on the Texas circuit, later traveling to major cities in the South, following the cotton crop. Ledbetter's claim of traveling and playing with Lemon for eighteen years, however, is almost certainly untrue—as researcher Paul Swinton says, Ledbetter had clearly left the picture when he went to the penitentiary for murder in 1918.¹³⁸

Josh White, who would later achieve fame as an influential country blues guitarist, singer, and friend to FDR (and who was first recorded as a session guitarist for Paramount by Mayo Williams) seems to have assisted Jefferson in his broader travels as well.¹³⁹ (White apparently was a sort of teenage "rental" for blind Black artists, including Blind Blake and Blind Joel Taggart, among others, and was so badly mistreated by Taggart that an unnamed Paramount employee intervened.)¹⁴⁰ The great post war electric blues guitarist, T-Bone Walker, greatly influenced by Jefferson, also served as a guide for Jefferson around Deep Ellum. "Afterwards," as Walker related to Helen Dance in *Stormy Monday*, "I'd guide him back up the hill, and Mama would fix supper. She'd pour him a little taste."¹⁴¹ It's tempting to see these

assistant jobs as some form of early Texas music apprenticeship akin to jazz, when a young Louis Armstrong would carry Joe Oliver's trumpet. But Josh White's virtual indentured servitude—malnourished, dressed in rags for authenticity, forced to sleep in fields—might dispel some of these notions.¹⁴²

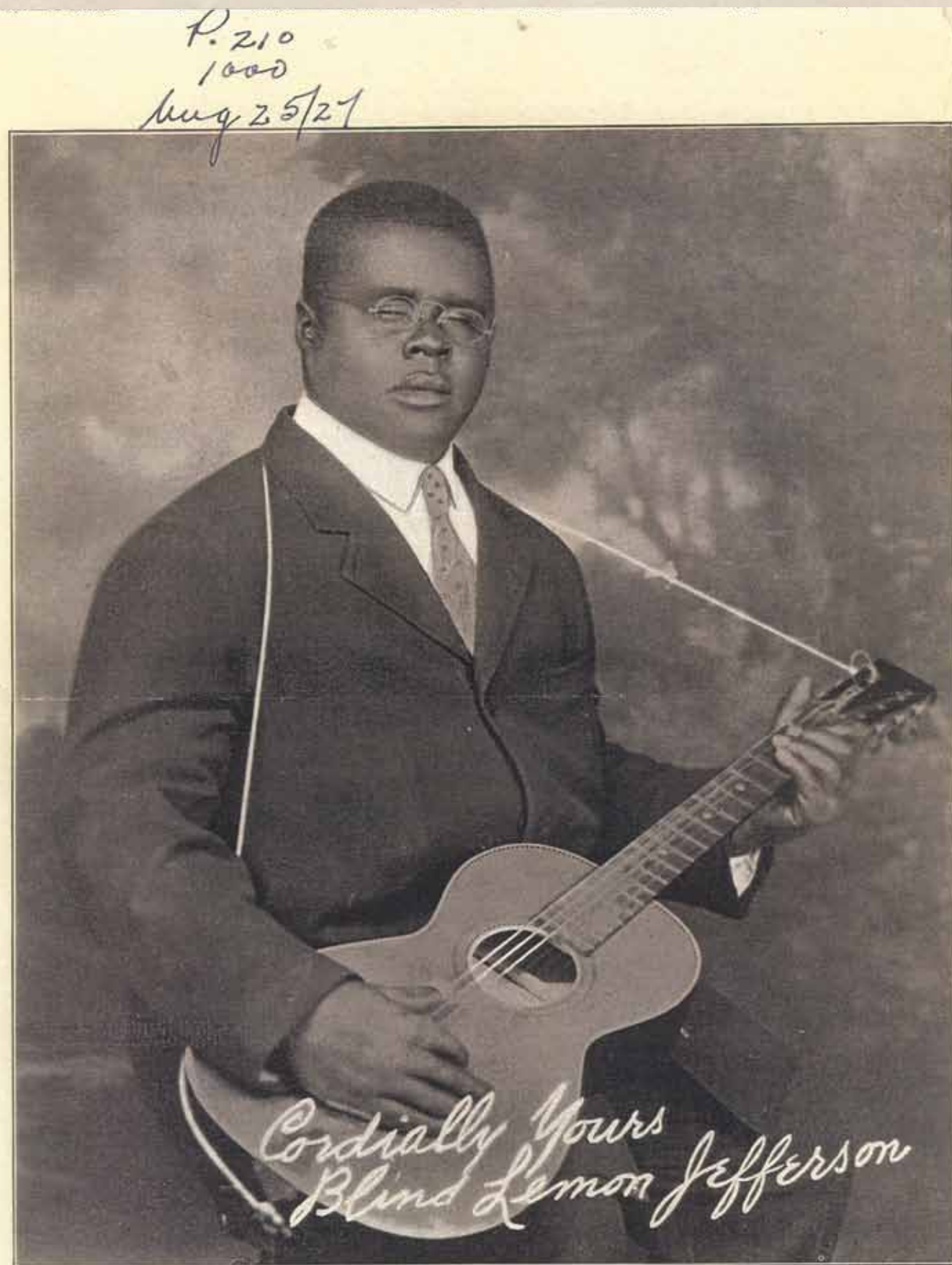
Discovering Blind Lemon

While the classic blues associated with vaudeville had begun to lose some of its lustre, remarkably it was Paramount, through its network of scouts established in lieu of expensive field recordings, that was poised for even bigger success. While the larger record companies had spent substantial resources on field recording equipment, Paramount either didn't have the money or simply didn't want to make the investment, which was becoming standard in the industry. But under Supper and Satherley, Paramount had established relationships with record dealers for distribution—though it's somewhat unclear whether they anticipated these dealers would play such prominent roles as talent scouts. The fact that Paramount did not require its talent scouts to send demonstration recordings in advance of their referred artists certainly did not hurt Paramount's chances of getting access to new discoveries early and often. In any case, R.T. Ashford, and his record store on Central Avenue in Dallas, would help Paramount launch arguably the most famous male blues star who ever lived and one of the most influential guitarists in history, developing the "lead guitar" for blues accompaniment before anyone else. In short, Blind Lemon Jefferson was one of the first performers ever—Black or White—to make recordings that widely influenced the singing and musicianship of others.¹⁴³ Beginning in 1926, as music historian Robert Palm-

er says in *Blues and Chaos*, Jefferson goes from being an "itinerant street singer" to producing "a string of hit records that continued off and on until his death in 1929. Nowadays, Charley Patton, Robert Johnson and other Mississippi Delta bluesmen are best remembered among Jefferson's near-contemporaries. But [Jefferson] was arguably a more significant blues artist than any of them." And to Steve Calt, a Patton advocate and biographer, "[Jefferson was] as important within the scheme of blues as Elvis Presley is to rock."¹⁴⁴

Lemon's Quiet Anarchy

What did Jefferson do that was so revolutionary? His uniqueness on the guitar seems tied to his sense of improvisation within the twelve bar blues structure. Where earlier country blues players had always extended verses by a half bar or more, Jefferson's playing was more inventive and quietly anarchic. As Robert Palmer says, "while singing he would strum quiet chords or softly mark the beat, but his guitar fills... were liable to meander just about anywhere,"¹⁴⁵ giving them the feel of pure invention, as if anything might happen (which it likely could before being confined to the three-minute recording limit). "This edge of your seat improvisation is what makes 'Matchbox Blues,' 'See That My Grave Is Kept Clean' and 'Black Snake Moan' perennially rewarding and surprising."¹⁴⁶ Seemingly, Jefferson prepares the ear for something that his improvisation then delays and undermines, making for an even deeper and more emotionally affecting listening experience. And because of Jefferson's "near perfect harmonic and rhythmic counterpoint" between his singing and guitar playing, his sound is startlingly unique and difficult to emulate, although his influence will become pervasive.



Blind Lemon
Jefferson,
Paramount
publicity
photo, 1927.

Lyrically, Jefferson also threw in surprises. As researcher Paul Swinton points out,¹⁴⁷ in some songs, he used floating verses for dramatic effect that had no direct connection to the verse before—a practice carried to later heights by Charley Patton, who John Fahey has pointed out was fond of the entire “disjunctive stanza.” Or he’d make a song cohere thematically but surprise you with a comic association as he does with “Dynamite Blues”:

*The way I feel now, I could get a keg of
dynamite [twice]*

*Put it all in her window and blow her up late
at night*

*I could swallow some fire, take a drink of
gasoline [twice]*

*Throw it up all over that woman and let her
go up in steam*

*I’m gonna get in a cannon and let them blow
me out to sea [twice]*

*Goin’ down with the whales, let the mermaids
make love with me*

Getting Under Mayo’s Skin

Maurice Supper’s successor Art Laibly claimed he’d discovered Blind Lemon Jefferson on a Dallas street corner and asked him to play a tune. (These claims by Laibly, who was largely only responsible for record sales, not auditioning or managing the artists, continued to irk Mayo Williams even years later.) It seems clear from various accounts that Lemon Jefferson’s friend Sam Price (who worked at R.T. Ashford’s record store) had strongly recommended Jefferson to Laibly on a trip to Dallas. And Ashford may have accompanied Jefferson to Chicago—his daughter Lurline

Holland recalled that her father “would carry people with talent on the train to Chicago to audition.”¹⁴⁸

Laibly’s questionable claim about Jefferson paradoxically might have contributed to Mayo Williams’s discovery of another big Paramount success, Blind Blake, as if Williams wanted to show the Paramount executives what was what. In the end, Laibly’s continued claims of superiority at locating talent would contribute to Mayo Williams’s exit and the label’s demise. It was Williams who actually managed auditions, recording sessions, and talent, even sometimes arranging visits with prostitutes for Jefferson:

*[Laibly] bugged me that he was out in the field and had a better opportunity to get artists than I did. When he found out there was big money in this ... he became envious and jealous of me because I had a better ‘in’ than he did. And then he decided he wanted to get into the recording end of the business and kinda bugged me a great deal and harassed me and so forth.*¹⁴⁹

Years later, Art Satherley also would indirectly claim propriety over Blind Lemon Jefferson’s success, saying that in later recordings he’d “had the pleasure of saying the words in Blind Lemon Jefferson’s ear” while Jefferson played and sang, also implying that Jefferson had worked through all his original songs and now was playing other “professionally written” material. All of this is murky, but given the copyright practices at the time, it’s curious that pianist George Perkins was invited to write songs for Jefferson during a 1927 recording session. What he likely did, researcher Alex van der Tuuk suggests, is arrange material that Jefferson brought with him—four titles are copyrighted under Perkins’s name and

several list him as accompanist on piano. Reportedly, because of Jefferson’s harmonic and rhythmic counterpointing, Perkins found it hard to keep up.¹⁵⁰

Lemon’s Train Leaves the Depot

I went to the depot and I set my suitcase down

I thought about my baby and tears come rolling down

I said ticket agent how long your train been gone

Say yon go the train that this fair brown left here on

I couldn’t buy me no ticket but I walked on to the door

Well my baby left town she ain’t coming here no more

—from “Booster Blues”

January. 1926. Lemon took the train to Chicago and recorded those first religious songs—“I Want To Be Like Jesus In My Heart” and “All I Want Is That Pure Religion”—under his religious pseudonym of Deacon L.J. Bates (Jefferson helping himself to a mask, sticking to his supposed promise in spirit if not the letter). Laibly decided not to release these recordings initially, possibly because of Paramount’s ignorance about the appeal of sacred music—one they shared with much of the record industry.¹⁵¹ In any case, Jefferson impressed them enough to be invited back in March of 1926, where he recorded his first blues—revolutionary by any standard—under his own name. Six titles were recorded during two sessions, the first two sides of which were “Dry Southern Blues” and “Booster Blues,” and when they

were released that summer, as researcher Paul Swinton says, “they caused a sensation.”

Paramount, as if to mark the occasion, misspelled their star’s name on his first records: “Jeffreson.”¹⁵²

•

Marsh Laboratories. October 1926. Lemon Jefferson picking “Bad Luck Blues.”

He’s a big man, likes his women with some meat on the bone. Mr. Williams taking care of everything. Even helps trim the song to fit on the record, like a tailor. Make it fit under three, Mr. Williams says. Cut that verse, save this one.

The woman I love’s ‘bout five feet from the ground

Doggone my bad luck soul

Hey, five feet from the ground

Five feet from the, I mean ground

She’s a tailor-made woman, she ain’t no hand-me-down

Mr. Williams’s secretary, Miss Dickerson, doesn’t seem to like Lemon much. Lemon doesn’t know what to make of her. *Mr. Jefferson*, she said earlier, like her eyebrow’s raised at him, *what’s the name of the first song?* He laughed, said he does three versions, so he’ll have to think about it. She sighed. Said he needed to pick just one name for the copyright. He could hear her pencil scratching away. She smelled like rose talcum. “Bad Luck Blues,” he said, finally. He pretended to tune his guitar. Thought: light-skinned, probably.

Miss Dickerson said, in a voice that didn’t have time for him, *please spell your name.*

Lemon Jefferson will record his astounding 93

songs for Paramount in three years. Everyone will listen up. Lemon Jefferson making recordings for right now that will have another life of their own. So much so, that a traditional set of songs will grow out of these Paramount recordings—arrangements, re-fittings of these songs that will still be played in the mid-fifties all over the South, but unattributed to him. He’ll become a wealthy man, chauffeured around town in the \$725 Ford that Mayo Williams purchases for him. Soon, in 1927, despite Jefferson’s exclusive contract with Paramount, he’ll be mysteriously spirited away to an Okeh Records recording session (possibly arranged by a disaffected Mayo Williams) and two of the songs recorded in Atlanta, Georgia (and later re-recorded by Paramount), “Black Snake Moan” and “Matchbox Blues,” will become legendary, the latter a hit many years later by both Carl Perkins and the Beatles. He’ll bring some country up with him, open the door for all the great Texas, Delta, and Piedmont country blues artists to follow. And in only three short years and not long after he visits Grafton, Wisconsin and sits in the Moesers’ living room, Lemon Jefferson—in varying accounts—will be found curled up dead outside his Chicago residence (victim of an apparent heart attack).¹⁵³

But right now, Lemon’s head is uncluttered. He’s picking out “Bad Luck Blues,” singing how he hasn’t seen his sugar in three long weeks today, lamenting his bad luck soul. Lemon likely feels it before he hears it: the ‘L’ train’s rumble as it approaches Orlando Marsh’s studio beside the elevated tracks. Williams and the rest try to get Lemon to stop, to wait for the train to pass, so they can get another matrix and start over. But he plays louder, sings in his high keening voice, pushes right on through, like meeting like.

♦ ♦

135 Paul Swinton, pre-publication discography and biography of Blind Lemon Jefferson, 1.
136 Paul Swinton, “A Twist of Lemon,” *Blues and Rhythm* (#121), 1.
137 Ibid., 1.
138 Ibid., 1-2.
139 Ibid., 2.
140 Elijah Wald, *Josh White: Society Blues* (Routledge, 2000), 22-24.
141 Helen Dance, *Stormy Monday: The T-Bone Walker Story* (Louisiana State University Press, 1987), 11.
142 Elijah Wald, *Josh White: Society Blues* (Routledge, 2000), 21-25.
143 Alex van der Tuuk, *Paramount’s Rise and Fall*, second edition (Mainspring Press, 2012), 115.
144 Robert Palmer, *Blues and Chaos*, (Scribner, 2009), 56-57.
145 Ibid., 56.
146 Ibid., 56-57.
147 Paul Swinton, pre-publication discography and biography of Blind Lemon Jefferson, 4.
148 Alex van der Tuuk, *Paramount’s Rise and Fall*, second edition (Mainspring Press, 2012), 110-113.
149 Paul Swinton, pre-publication discography and biography of Blind Lemon Jefferson, 4.
150 Alex van der Tuuk, *Paramount’s Rise and Fall*, second edition (Mainspring Press, 2012), 113.
151 Paul Swinton, pre-publication discography and biography of Blind Lemon Jefferson, 2.
152 Ibid., 3.
153 Alex van der Tuuk, *Paramount’s Rise and Fall*, second edition (Mainspring Press, 2012), 114.



Blind Blake

Blake, what is your right name?

My right name is Arthur Blake.

Whaat? Where you get that Arthur at?

Oh, I'm the Arthur of many things.

—Papa Charlie Jackson and Blind Arthur Blake,
“Papa Charlie And Blind Blake Talk About It Part 1”



lind Blake and Papa Charlie Jackson recorded two sides of a record for Paramount in 1929 when they talked about it (included in the second volume of this collection). This might have been one of the highlights of Papa Charlie's musical life, meeting one of his idols he'd

learned from, vicariously, for so long. Blind Arthur Blake. The man who made his guitar sound like saxophone, trombone, clarinet, bass fiddle, and ragtime piano. You can hear this piano sound in the “Papa Charlie And Blind Blake Talk About It Part 1.” Even stripped down, having simple fun, he's the Arthur of many things. When Mayo Williams brought

Big Bill Broonzy in to the Chicago offices to audition (an audition he failed) in 1926, Broonzy saw a blind man he didn't recognize. When Williams introduced the blind man as Blind Blake, Broonzy “fell out.” Couldn't believe he was actually meeting the man, the best picker there was.¹⁵⁴

Paramount, like everyone else in the record business, seemed completely caught off guard by Blind Lemon Jefferson's success. They sold tens of thousands of records (the actual number may never be known), wore out the original metal masters from his early sessions and Jefferson had to rerecord those songs. (As researcher Paul Swinton points out, this was similar to Sun Records barely keeping up with the phenomenon that was Elvis Presley thirty years later.) Not surprisingly, Paramount would go back to the “blind singer guitarist” well many times. Blind Willie Davis, Blind Roosevelt Graves, and Blind Joel Taggart are a few of the most prominent ones. But it was Blind Arthur Blake who, for a brief time, rose alongside Jefferson in popularity. Unclassifiable. Researchers Steve Calt and Woody Mann argue that Blake is a “musical curiosity” because... “his records betray no basic musical orientation, and it's anyone's guess as to whether blues, guitar instrumentals, or even pop ditties were his original specialty. While most blind guitarists were soloists who used the helter-skelter phrasing of the street dancer, Blake's blues phrasing had the strictness of a dance or band musician. It is likely that ensemble playing (perhaps with a jazz band) had a real impact on his music.”¹⁵⁵

We have all heard expressions of people ‘singing in the rain’ or ‘laughing in the face of adversity,’ but we never saw such a good

example of it, until we came upon the history of Blind Blake. Born in Jacksonville, in sunny Florida, he seemed to absorb some of the sunny atmosphere—disregarding the fact that nature had cruelly denied him a vision of outer things. He could not see the things that others saw—but he had a better gift. A gift of an inner vision, that allowed him to see things more beautiful.

—*The Paramount Book of Blues*, 1927

In the summer of 1926, Paramount turned Arthur Blake into a solo artist like Jefferson, likely hoping to cash in on Blake's smoother “down home” sound. His first record, “Early Morning Blues” and the swinging “West Coast Blues,” influenced many other blues guitarists who were listening in, like William Moore, Reverend Gary Davis, and Papa Charlie, of course, who'd already gotten the news. “The guitar was being played like a piano in almost all the areas of America except the Delta,” says guitarist Stefan Grossman, one of Reverend Gary Davis's students,¹⁵⁶ “... meaning that the left hand was literally doing that boom-chick, boom-chick pattern. Blake was able to use his right-hand thumb to syncopate it more, like a Charleston. He was very, very rhythmic and incredibly fast—I don't know anyone who can get to that speed. That's Blake's real claim to fame ... what he's doing with his right hand set him apart from everyone. Reverend Gary Davis said Blake had a ‘sportin’ right hand.’”¹⁵⁷ In the fall of 1926, Blake was playing behind Ma Rainey on “Morning Hour Blues,” “Little Low Mamma Blues,” and “Grievin Hearted Blues.” In November of 1927, Gus Cannon accompanied Blake on banjo for “He's In The Jailhouse Now.” During the 1950s, researcher Jas Obrecht says, Sam Charters asked Cannon for his memories of Blake. According to Charters's book *Sweet As the Showers of Rain*, Cannon re-

sponded: “We drank so much whiskey... and that boy would take me out with him at night and get me so turned around I’d be lost if I left his side. He could see more with his blind eyes than I with my two good ones.”

A gift of an inner vision, that allowed him to see things more beautiful.

Mayo Williams said that Arthur Blake liked to get drunk and fight.¹⁵⁸

How did that work, you wonder? Something like a dance?

First thing we do is swing your partner... promenade...

Knowing just where your partner will be?

I got something that’ll make you feel good...

Never lead with your sportin’ hand, Arthur Blake’s only rule.

Since nobody knew what had happened to Blake after his last recordings with Paramount in 1932, there were always rumors. Conjecture about the Arthur of many things: someone had seen him playing on the streets of Jacksonville during the Depression. The Reverend Gary Davis said he’d heard he was run over by a streetcar. Others said he’d been beaten bloody and robbed, like the blind sometimes are in stories. It’s only human to wish for a dramatic arc, a roundhouse end to a large-lived existence, some sound and fury. But that’s not the way it went.

In the end, Arthur Blake died of the white plague, tuberculosis, the same disease that took Keats, the Bronte Sisters, the poet Paul Dunbar, writer Anton Chekhov, and the yodeling cowboy, Jimmie Rogers (“TB Blues”). It’s a small thing, in the end. A quiet thing that fills

you up with yourself until you can’t hold it anymore. In December of 1934, Arthur Blake went on his way while headed to a hospital in Milwaukee, where he’d been living all along, when everyone was so full of wondering. Just nineteen miles downriver from Grafton, Wisconsin where he’d recorded his last records with Paramount in 1932.¹⁵⁹

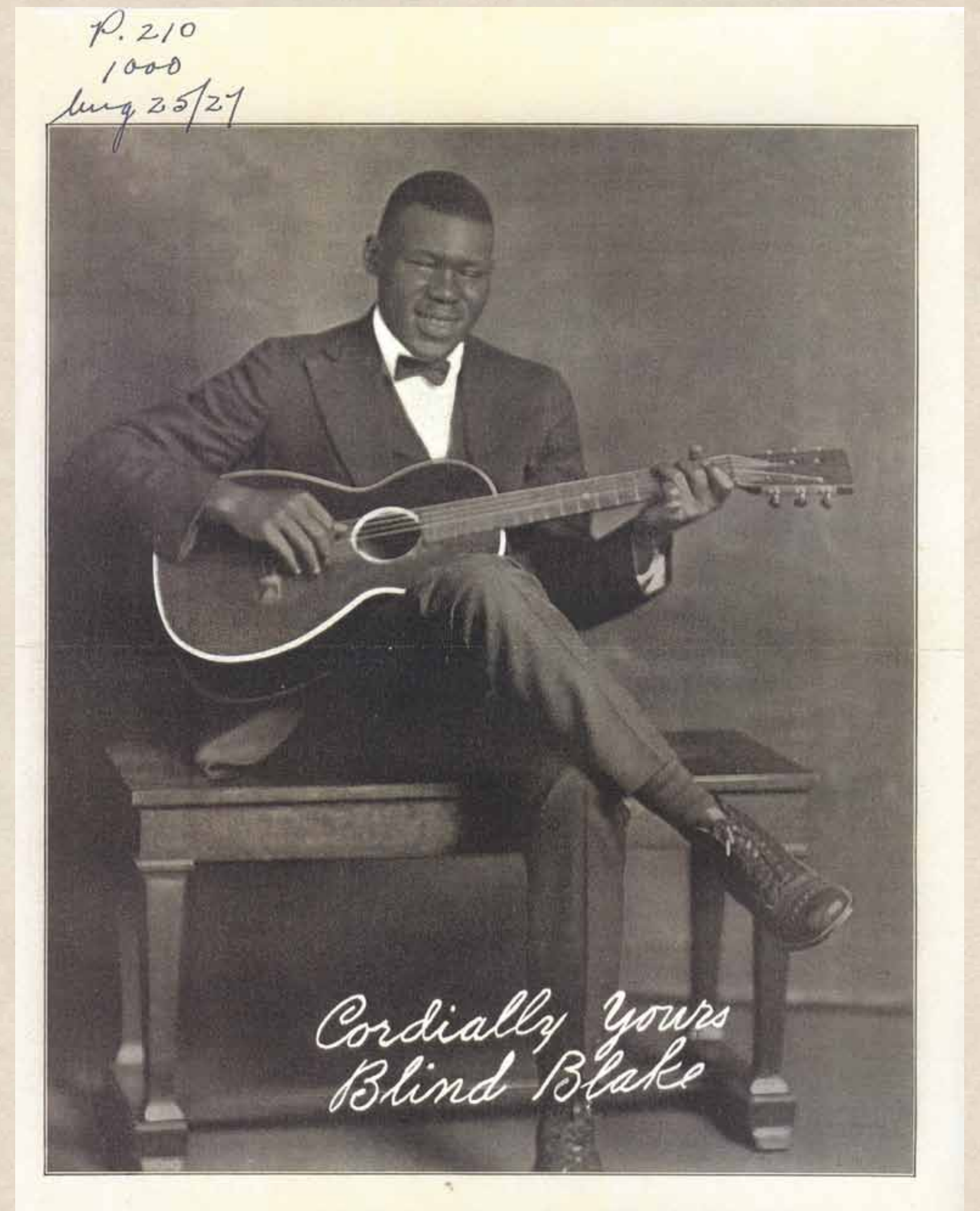
Down by the River

Then God spake unto the fish; and from the shuddering cold and blackness of the sea, the whale came breaching up towards the warm and pleasant sun, and all the delights of air and earth; and ‘vomited out Jonah upon the dry land;’ when the word of the Lord came a second time; and Jonah, bruised and beaten—his ears, like two sea-shells, still multitudinously murmuring of the ocean—Jonah did the Almighty’s bidding. And what was that, shipmates? To preach the Truth to the face of Falsehood! That was it!

—Herman Melville, *Moby Dick*

Scattered along the Milwaukee River bottom, moving about in eddies, all those records. Voices lost to time, you’d think. But seemingly the more Paramount bungled things, the more willful their ignorance, the shadier their practices, the more they fled from the voices, the more readily the voices found them.

Blind Blake and Papa Charlie are down there still talking about it. Charley Patton, Son House and Skip James are making their way. The Delta blues rising out of nothing and settling back into it again during the worst of the Depression, high water everywhere. Nobody knows what this is, this hoot owl sound, but it raises the hair on your neck, prickles your skin.



Blind Blake,
Paramount
publicity
photo, 1927.

Songs, voices that make the personal mythic, the everyday the subject of high drama, terror, and mystery. And like Melville’s old Jonah spat out onto the shore, we’ve already caught the tune, our ears “like two seashells, still multitudinously murmuring of the ocean.”

♦ ♦ ♦

—Scott Blackwood, July 2013

With grateful acknowledgment to Alex van der Tuuk, whose groundbreaking research provides the sturdy framework for this narrative.

154 Ibid., 124.
155 Steve Calt, Woody Mann, Liner notes, *The Best of Blind Blake* (Yazoo Records, 2000).
156 Jas Obrecht, “The King of Ragtime Guitar: Blind Blake and His Piano-Sounding Guitar.” Accessed February 15, 2013. <http://www.gracyk.com/blake1.shtml>.
157 Ibid.
158 Ibid.
159 Alex van der Tuuk, Bob Eagle, Rob Ford, Eric LeBlanc, and Angela Mack, “In Search of Blind Blake: Arthur Blake’s Death Certificate Unearthed,” by courtesy of Alex van der Tuuk, 3.

PLATES



A selection of images and ephemera from Paramount and the New York Recording Laboratories, 1917-1927.

N.B.:

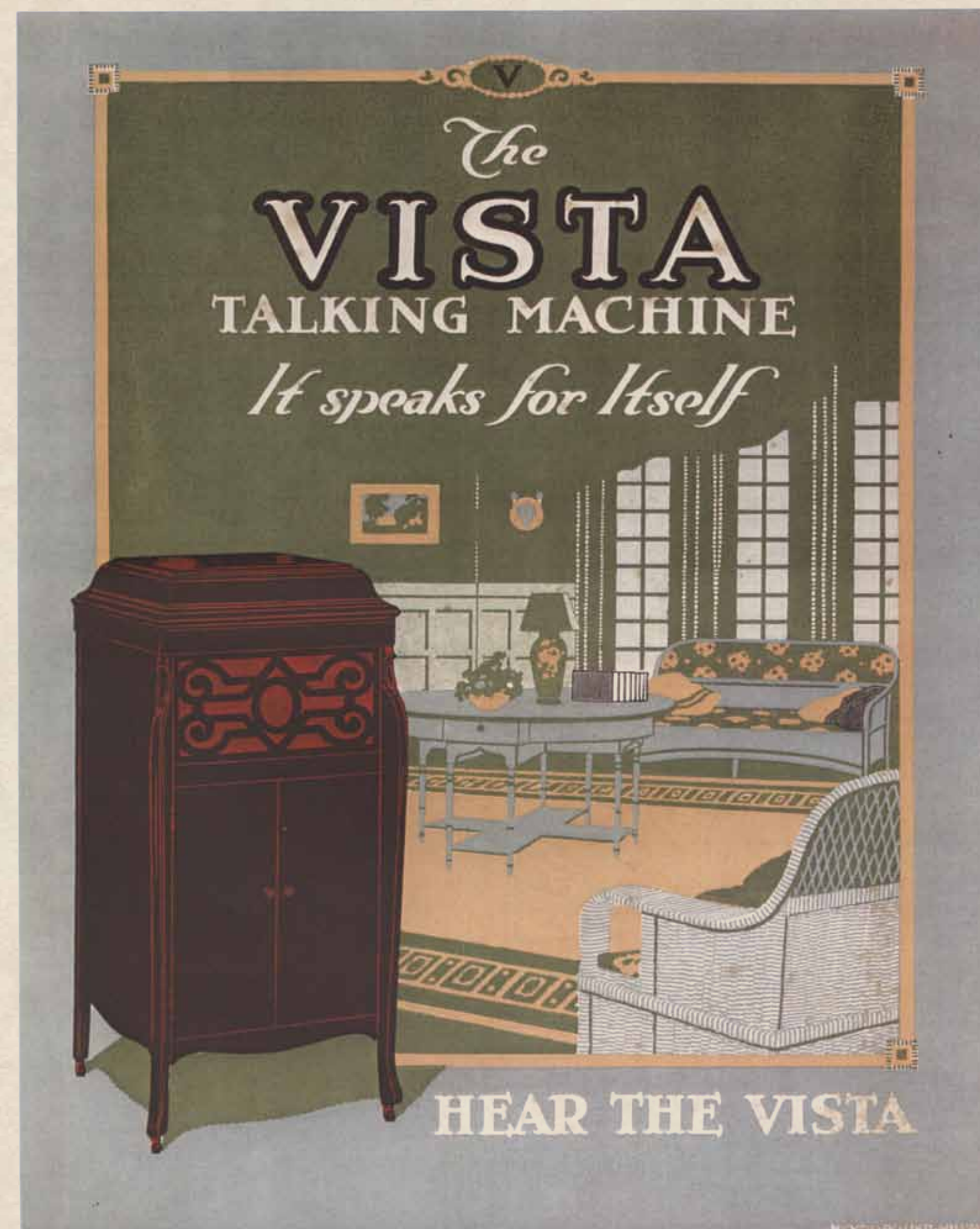
Included here in print form are many of the most graphically rich of the advertisements which ran in *Chicago Defender* during the period. The entire run of more than 200 such ads is provided in digital form on the “Jobber-Luxe” USB device housed within your *Rise & Fall* cabinet.

♦

A few pieces of post-1927 ephemera are included here; in such cases, the release being promoted is believed to have been recorded prior to the end of 1927.

♦

We are indebted to the many collectors who’ve generously allowed us to reprint these pieces. Any further use of these materials requires the donor’s permission. All sources for such materials are noted in the Credits section.



Poster for
phonograph
line of
Paramount's
sister brand,
Vista Talking
Machine Co.,
1917.



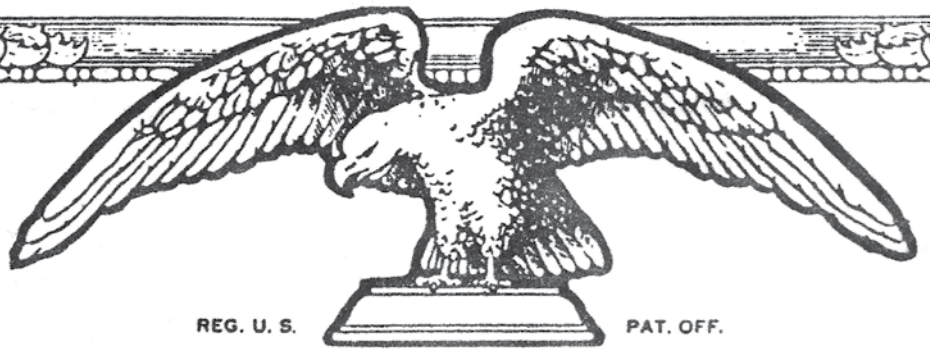
JUNE MUSIC SALE

9 Sheets Popular Music...\$1.00

Latest Paramount Records

Three wonderful letters from home
 Venetian love song: Xylophone solo,
 "Good Morning, Mr. Zip, Zip, Zip";
 "Bring Back My Daddy to Me," and
 many other 10-inch double-faced rec-
 ords at **75¢** each. Call for demon-
 strations.





Paramount Records Supreme in Popularity

Monthly Hanger

Some of Our Artists



No Doubtful, Dead-Stock Numbers in the Paramount Line
Each Month a Rich, New List of Big-Hit Sellers Like These

Supplement Six (Released May 20, '18)		
Records for Dancing		
Larry Noble Blues	Saxophone Quartet	30033 75c
The Dark Town Strutters Ball	Jazz Orch.	
More Caddy	Yerkes Jazzin' Band	
Wink Till the Cows Come Home	Yerkes Jazzin' Band	30034 75c
Popular Songs of the Day		
Good Morning Mr. Zip	Zip-Zip-Zip	30035 65c
1-2-3	Arthur Fields	
Am I a Fool	Baritone Solo with Orchestra	
As I Rave, but Not Good Bye	Soldier Boy	30036 65c
Bring Back My Daddy to Me	Henry Burr	
Three Wonderful Letters from Home	Massey	
A Little Bit of Sunshine	Rayden D. Massey	30037 65c
Instrumental Records		
Pretty Polly	Blondell's Saxophone Quartet	30038 75c
First Love (Waltz)	Accordian Solo	30039 75c
Hummer	George Hamilton Green	30040 75c
Venetian Love Song	Xylophone Solo	30041 75c
Tramway	Violin Solo	30042 75c
Spring Song	Violin Solo	30043 75c
Aloha Land	Hawaiian Quartet	30044 75c
Flare Up	Louise & Ferrer	30045 65c
O Sole Mio (6 Copies)	Hawaiian Quartet	30046 65c
Liberty Loan March	Paramount Mid Band	30047 75c
Patriot of the Scouts	Paramount Mid Band	30048 75c
Angel Dream Waltz	Paramount Orchestra	30049 75c
Venetian Love Song	Paramount Orchestra	30050 75c
Standard and Sacred Songs		
My Own United States	Royal Dads	30051 75c
Marching	Royal Dads	30052 75c
I Hear You Calling Me	C. H. Hart	30053 75c
Ireland Must Be Heaven	Lena Jones	30054 75c
For All Eternity	Alan Turner	30055 75c
Oh Promise Me	Alan Turner	30056 75c
Vacant Chair	Shannon Four	30057 75c
Sometime You'll Remember	Lena Jones	30058 75c
Face to Face	Royal Dads	30059 75c
Brighten the Corner Where You Are	Royal Dads	30060 75c
Can't You Hear Me Callin'	Caroline Evans	30061 75c
I Can't Sing the Old Song	Lena Jones	30062 75c

The New York Recording Laboratories, Inc., Port Washington, Wisconsin

Ad for some of Paramount's earliest releases, by Louise and Ferrer, Fred Van Eps, Henry Burr and Peerless Quartette, ca. 1918.

Operating Instructions.



How to Oil

The necessity for oiling the motor depends upon how often it is played. The motor is tested and oiled before leaving the factory. If it does not run smooth or squeaks, oil at once.

Remove the two front screws in motor board. Do not remove any but these two screws. Also take out winding crank by turning handle to left. Then lift up motor board with motor attached to it, so that all parts are visible.

Oil all bearing parts, using only the best quality of sewing machine or clock oil. On the governor worm shaft, apply a little vaseline; also around the escutcheon at the end of the winding shaft, where crank goes through cabinet.

After oiling all the bearing parts, replace motor board and insert winding crank.

If, after some service, the motor runs with a jumping, thumping sound, it is a sign that the springs need lubricating. This is a difficult adjustment and we recommend that you send the motor to one of our dealers complete.

Universal Tone-arm

All Paramount phonographs are equipped with a Universal Tone-arm so that your Paramount will play all makes of disc records—the Pathe and Edison, as well as the Paramount, Victor, Columbia, etc.

Upkeep of Finish

In order to keep the finish in fine condition a mixture of one-half olive oil and water, used for cleaning once in a while, and wiped off dry with a soft cloth will keep the finish in fine shape.

This applies to all finishes but fumed oak, which should be wiped off with a dry cloth only.

Speed Regulator

By means of the speed regulator, you can increase or decrease the speed of the motor. Records are made to be played at a uniform speed—78 revolutions a minute. If played slower, the pitch is lowered.

It is well to test the speed of your motor occasionally. Insert a strip of paper under the record so that the one end projects out and can be seen plainly. While the machine is running, count the number of revolutions the turntable is making by counting the number of times the paper passes a certain point. If the motor is running too fast, turn the indicator a little towards "Slow." If the motor is running too slow, turn it towards "Fast."

Tone-Modifier

The tone modifier is controlled by pulling out the small metal knob on the side of the cabinet, beside the winding crank. By means of this convenient device, you can suit the volume of tone to the size of the room or the character of the music—you can give each record your own personal interpretation.

Paramount Talking Machine Company
Port Washington, Wisconsin,
U. S. A.

How To Set Up

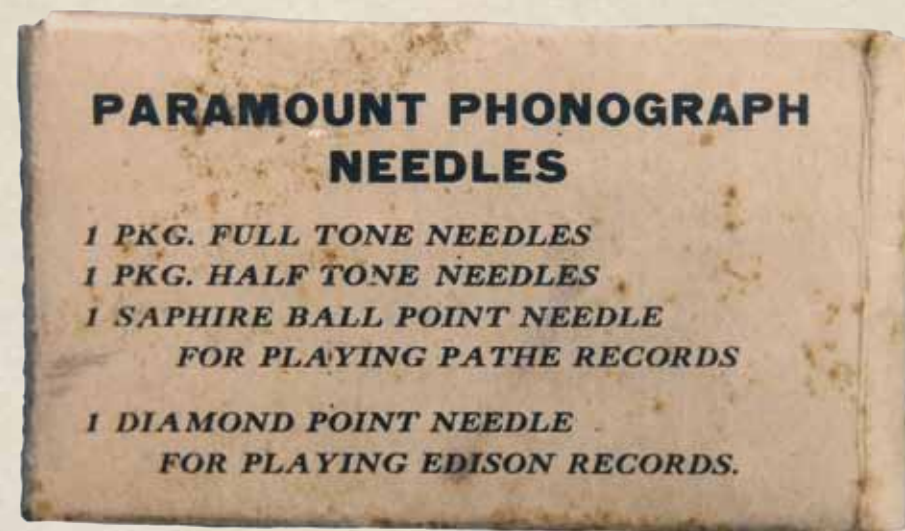
After removing the phonograph from the crate, rub it off carefully with a piece of soft, dry cloth, to remove dust. Unfasten the tone-arm, which is secured for safety in shipping, and swing it to the right to allow room for putting on the turntable, which will be found packed underneath the cabinet.

Place the turntable over the turntable spindle. Be sure that the turntable slides down over the spindle as far as it will go. It will be necessary to hold the brake back while you are fitting the turntable in place. Then release the brake which will press against the edge of the turntable and stop the motor, while you insert the winding crank, which you will find packed with the turntable.

Pass the winding crank through the escutcheon in the right hand side of the cabinet. Push it in gently until it engages the winding shaft of the motor. Then turn the handle to the right until it screws onto the end of the shaft. A little oil or vaseline on the edge of the escutcheon will help the winding crank to work more smoothly.

Before starting to play, wind up the motor slowly and allow it to run down completely two or three times. Be sure not to wind the spring too tightly.

Operating instruction sheet for Paramount Talking Machine brand phonograph cabinet, ca. 1919.



Box
packaging for
Paramount
Talking
Machine
brand
phonograph
needles, ca.
1919.



Print struck
from original
metal print
block,
featuring
logo for
Paramount
Records,
1920.

Window display touting releases on Paramount's sister brand, Puritan Records, ca. 1920.

Series L

Series L

Ask to Hear These New Puritan Records





IN the esteem of inner musical circles, Puritan Phonographs have earned a position of leadership such as has never before been attained by any other soundreproducing instrument.

Disinterested testimony, such as is shown in the accompanying excerpts from actual letters, means more to you than anything we could possibly say, especially when the letters are from people who are well known in the musical world. Read what they have to say about the Puritan.

HUGO BACH

Composer, Cellist and Celebrated Director, says:

When I purchased a Puritan Phonograph from you I realized at the time that I was in possession of a superior instrument.

But it was not until after I gave the Puritan a thorough test in my home that I was actually aware of the remarkable "find" I had. A musician myself, I am doubly critical and when I assure you that the violin and cello reproductions were as near perfect as any I had ever heard you can appreciate my enthusiasm. And this remarkable reproduction was not confined to the string instruments alone—the brass instruments, the piano and the voice were duplicated with almost uncanny perfection.

And then too, the absolutely silent motor and the lack of surface noise helped greatly to help improve the reproduction.



You Simply
Have to Believe
this

"HOME"
EVIDENCE

About
PURITAN
PHONOGRAPHS

Music Lovers!

A 1920 Creation

The Paramount Phonograph

We have added to our regular line of phonographs a new Phonograph of 1920. It is our business as the only Music Store in Ma. hall to study into the new makes of Phonographs of Qu ility, and if they are of a Standard make and a Success, we know that the public wishes us to carry that line.

The Paramount Phonograph Is a Winner

This is because it offers everything possessed by the best Phonographs, and adds its own exclusive and important advantages as well.

The Reproducer is one of these advantages. First:

It Plays All Makes of Records

To adjust for the playing of different records means just a quick, easy turn of the reproducer. You will be surprised at its convenience, its beauty and wonderful improvement of tone.

Other features such as an all-wood sound chamber, tone modulator, record album in the cabinets and many others are noted upon careful inspection.

The cases are all highly finished in either Mahogany, Fumed Oak, or Golden Oak.

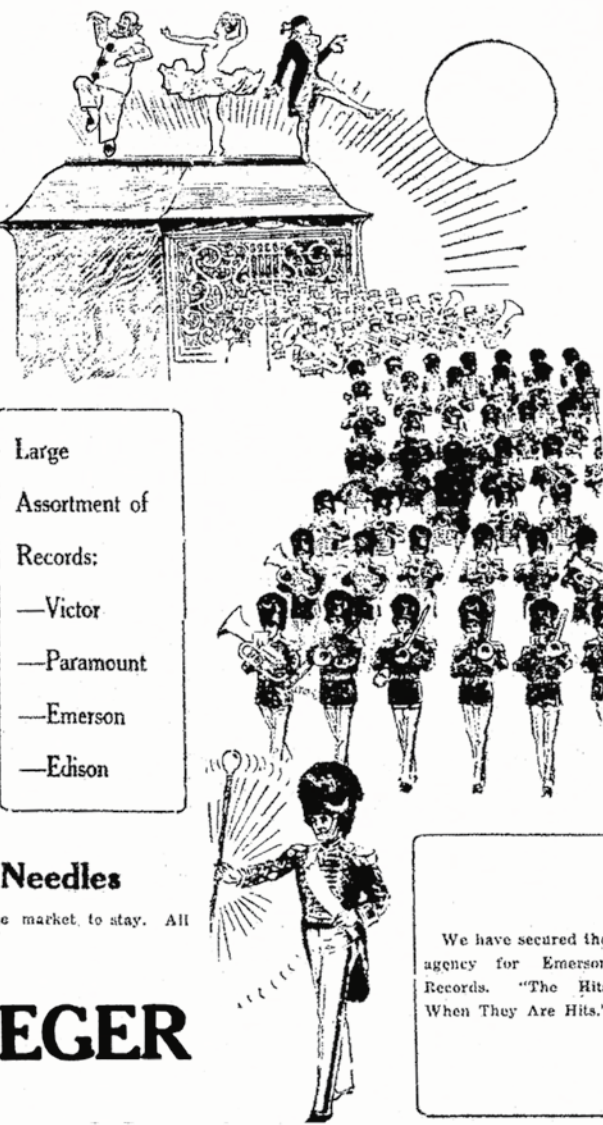
Beautiful Cabinets at \$100, \$125, \$165 and \$200.

You must see and hear them.

Paramount Records and Needles

Making a complete outfit, and showing they are on the market to stay. All guaranteed.

SEEGER & SEEGER
Music House



Large
Assortment of
Records:
—Victor
—Paramount
—Emerson
—Edison

We have secured the agency for Emerson Records. "The Hits When They Are Hits."



YOU may have heard many different phonographs—scores of them—but until you have heard the Puritan you haven't heard the best.

The Puritan represents a new phase in the development of sound-reproducing instruments and is the one phonograph that has charmed music lovers away from the belief that it was impossible to preserve the individual tone quality of voice and instrument and reproduce them unmarred by mechanical sound or imperfections.

The Puritan accomplishes this seeming impossibility by means of its wonderful new sound chamber, or acousticator—the construction of which is based on the latest scientific principles governing resonance, transmission and modification of sound. The rich, vibrant, resultant effects of massed orchestral and band instruments, the subtle tone-shading of the violin, the full-clear sweetness of the tenor voice, the deep-register sonority of the baritone—all the hidden beauties of the record, the Puritan searches out and recreates undimmed, unmarred, undistorted.

The nine models shown on this circular offer a wide range of choice in styles and prices.

Manufactured by the
United Phonographs Corporation
Sheboygan, Wisconsin, U. S. A.

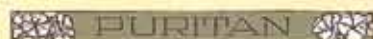


THE Puritan Lateral Cut Records, manufactured by us, give the most accurate and artistic reproduction of the human voice or of instrumental renditions. We engage the best talent in the country, and the master records are produced in our own Recording Laboratories in the City of New York. The care we give in manufacturing these is reflected in the wonderful renditions they make possible. The Puritan Phonograph, most successful of any machine, does them full justice. A demonstration will quickly convince you of their quality and superiority.

United Phonographs Corporation
SHEBOYGAN, WISCONSIN, U. S. A.



STANDISH
Mahogany, Red or Brown
Equipped with Puritan strong triple spring motor, 12 inch turn table. Automatic stop. Tone modifying device. Puritan tone arm and reproducer for playing all makes of disc records. All trimmings gold plated. Record compartment equipped with six record albums. Height, 37 inches; length, 40 inches; depth, 24 inches.



Skeletonized View
Showing the Great, Deep Acousticator
Used in all Puritan Phonographs



The full-throated, long horn sound chamber is found only on Puritan Phonographs. This is an exclusive patented feature that no other manufacturer can make or use. It makes the Puritan music incomparably sweet in tone, clear in expression and rich in volume.



CALL AND HEAR THE

Puritan
Phonographs
and Records

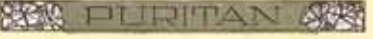
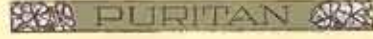
AT



Puritan
Phonographs

Sweet in Tone
Clear in Expression

CATALOG
NUMBER TWO



Note These Special Features
of Puritan Construction.

- NOTE CONTROL**—Convenient and adjustable.
- NOTE ARM**—Universal. Plays all makes of disc records without the use of additional devices.
- NOTE QUALITY**—Reminds to the faintest and most delicate tones or sounds, and embodies the refinements of all the processes of sound reproduction.
- CABINET WORK AND DESIGN**—Puritan Cabinets are exquisitely designed and finished. They are the masterwork of long-trained cabinet makers in our own factory.
- SOUND BOX**—This assists in the reproduction of the tone qualities in all their sweetness and clearness.
- AUTOMATIC STOP**—This attachment is most simple in construction and is unfailing in its service.
- MOTOR**—The motor, like every other part of the Puritan, is made in our own factory. It moves with the utmost smoothness and winds easily and noiselessly.
- RECORD INDEX FILE**—This is one of the big conveniences of the Puritan. Being placed in the middle of the instrument it is readily accessible and saves all stooping and bending when removing or replacing records.
- ACOUSTICATOR**—This sound amplifier is a distinctive Puritan feature. Shaped somewhat like an organ pipe, it gives refined expression to all sound reproductions. The Acousticator extends down through the entire length of the cabinet. It opens up like a big, full-throated trumpet.



Style XX

Beauty of tone and faithful reproduction depend on not merely one mechanical part, but the entire tone mechanism—the Sound Box, Tone Arm and Tone Chamber. Paramount builders have scientifically developed each of these units, bringing out many features exclusive to this machine.

Hear the Paramount, see what improvement in tone quality has been achieved by the Paramount organization. Six models, all exquisitely built. Come in and let us play the latest hits for you on Paramount Records.

Niebel Bros. Co.
319 Main Street Dunkirk, N. Y.

Made by
Paramount Talking Machine Co.
Port Washington, Wis.

PARAMOUNT
PHONOGRAPHS AND RECORDS

Newspaper ad for Paramount brand phonographs and records, 1920.



Paramount

Paramount Talking Machine Co.
Port Washington, Wis.

Shipping crate label for Paramount Talking Machine brand phonographs, 1920.



Paramount
recording
artist
Flo Bert
demonstrates
Puritan's
"Baroque"
model
phonograph,
1921.

Hear Alberta Hunter

(The Idol of Dreamland)

Sing **"Don't Pan Me"**
and **"Daddy Blues"**



MISS ALBERTA HUNTER
America's supreme Blues singer. Miss Hunter is
the most popular Colored artist that ever
appeared on the theatrical stage.

—the sensational blues songs with which she captivated Chicago's Dreamland for two seasons—now you can hear her sing her famous songs in your own home! Don't fail to hear her "Don't Pan Me" and "Daddy Blues"—now exclusively on Paramount Records (see list below).

Alberta Hunter is now singing for Paramount. Like other great artists of the Race, she has signed a contract to render her best songs exclusively for Paramount.

Paramount Records

—all the best music when it's new. Every record gives you two big "hits"—some real music on each side—no "dead ones" in the whole Paramount catalog. Play them on any phonograph. Every record guaranteed. If there isn't a Paramount dealer near you, write for catalog—or order direct from the records listed below.

Send for these Sensational Blues Records—September Release
Only 75 cents, or buy 4 and get one FREE

Dealers, Agents, Representatives—

MAKE BIG MONEY EASY
We have a very profitable proposition for live wire dealers and agents. A few choice territories still open. Our agents make big money. Write or wire for complete details—now.



- | | |
|-----------|---|
| No. 12001 | { DON'T PAN ME— Alberta Hunter |
| | { DADDY BLUES— Alberta Hunter |
| No. 20151 | { SEND BACK MY HONEY MAN— Lucille Hegamin |
| | { I'VE GOT TO COOL MY PUPPIES NOW— Lucille Hegamin |
| No. 12003 | { HARD TIME BLUES—Fox Trot— Harlem Harmony Kings |
| | { JOHN HENRY BLUES—Fox Trot— Harlem Harmony Kings |
| No. 12002 | { BANDANNA DAYS—Tenor with Piano Accompaniment— Noble Sissle and Eubie Blake |
| | { IF YOU'VE NEVER BEEN VAMPIRED BY A BROWN SKIN YOU'VE NEVER BEEN VAMPIRED AT ALL— Noble Sissle and Eubie Blake (Hits of "Shuffle Along") |
| No. 20148 | { HOT LIPS—Fox Trot— Specht's Society Entertainers |
| | { YOU CAN HAVE HIM, I DON'T WANT HIM—Fox Trot— Specht's Society Entertainers |

Send currency or Post Office Money Order. Records sent to you Postpaid, 75 cents each; all five for \$3.00.
The New York Recording Laboratories, Inc.
Port Washington, Wisconsin

Chicago
Defender ad
for Alberta
Hunter's first
release on
Paramount,
August 19,
1922.

SWEEPING THE COUNTRY

3 BIG HITS ON
BLACK SWAN RECORDS

ETHEL WATERS:
THAT DA DA STRAIN } 14120
GEORGIA BLUES }
AT THE NEW JUMP STEADY BALL } 14128
OH JOE PLAY THE TROMBONE }

TRIXIE SMITH:
MY MAN ROCKS ME WITH ONE STEADY }
SLOW DRAG BLUES [ROLL } 14127

The Only Genuine Colored Record. Others Are Only Passing for Colored
PACE PHONOGRAPH CORP., 2289 Seventh Avenue, NEW YORK, N. Y.
AGENTS WANTED EVERYWHERE

Chicago
Defender ad
for Black
Swan Records,
December
9, 1922; by
April 1924
Paramount
will have
merged with
this label.

Bees Knees

It's a wow! A zippy, zesty, jazz fox trot with a punch in every verse. It's the latest, peppiest Paramount record—and "Teddy Bear Blues," on the reverse side, is a real knock-out. Two late hits, played by the California Ramblers, for the price of only one! Ask your dealer for Paramount Record No. 20174.

Popular Records by Colored Artists

Have You Heard this Star's Greatest Record?
When **ALBERTA HUNTER** Sings
"DOWN HEARTED BLUES"
you'll agree she's America's Supreme Blues Singer. Another hit—"Gonna Have You, Ain't Gonna Leave You Alone", on reverse side. Ask for Paramount Record No. 12005—the most popular record out.

12001—Don't Pan Me and Daddy Blues—Both by Alberta Hunter.
12068—You Can't Have It All and Why Did You Pick Me Up When I Was Down, Why Didn't You Let Me Lay?—Vocal Blues with Orch. Acc. Sung by Alberta Hunter.
12007—Lonesome Monday Morning Blues and Crazy Blues—Sung by Alberta Hunter.
12006—Jazzin' Baby Blues and I'm Going Away to Wear You Off My Mind—Alberta Hunter with Eubie Blake at piano.
20108—He May Be Your Man, But He Comes to See Me and I've Got the Wonder Where He Went and When He's Coming Home Blues—Sung by Lucille Hegamin, acc. by Blue Flame Syncopators.
20101—I Wish I Could Shimmy Like My Sister Kate and Strutting at the Strutters Ball—Recorded in wonderful dancing rhythm by the original Memphis Five.
20053—Arkansas Blues by Lucille Hegamin, accompanied by Blue Flame Syncopators Everybody's Blues, by Lucille Hegamin, acc. by Harris' Blues and Jazz Seven.

Paramount Records

New York Office

Just opened to supply Paramount Records with greater speed to our customers east of Pittsburgh and north of Virginia. Send your orders to New York Recording Laboratories, Inc., 1140 Broadway, New York to factory.

Live Salesmen Wanted!

Men and women earn from \$10 to \$50 weekly working full or part time as sales representatives for Paramount Records. Write for particulars and get FREE photo of fascinating Alberta Hunter.

Ask your dealer for Paramount Records—or if he can't supply you order direct from factory or New York Office. Send No Money—All records mailed C. O. D. postpaid. Just pay postman 75c each.

THE NEW YORK RECORDING LABORATORIES, Inc.
Fort Washington, Wis.

Chicago
Defender ad,
December
23, 1922.



Four o'Clock Blues

Shake your hoofs! Hear the Original Memphis Five jazz them "Four o'Clock Blues" in slow, fascinating time. And those shivery "Haunting Blues" on the other side. Don't miss 'em.

Most Popular Record Ever Released Down-Hearted Blues

This is Alberta Hunter's greatest record. Hear this World Wonder Blues Singer, "Gonna Have You. Ain't Gonna Leave You Alone"—another of Alberta's hits—on the same record. Ask for No. 12905.

Hot Stuff! Real Hits

- 20192—FOUR O'CLOCK BLUES and HAUNTING BLUES—Fox Trots—Original Memphis Five.
- 12910—DON'T TALK ABOUT ME—and AFTER ALL THESE YEARS—Vocal Blues—Alberta Hunter.
- 12906—JAZZIN' BABY BLUES and I'M GOING AWAY TO WEAR YOU OFF MY MIND—Alberta Hunter and Eubie Blake.
- 12908—YOU CAN'T HAVE IT ALL and WHY DID YOU PICK ME UP WHEN I WAS DOWN, WHY DIDN'T YOU LET ME LAY?—Alberta Hunter.
- 20161—I WISH I COULD SHIMMY LIKE MY SISTER KATE—Fox Trot—and STRUTTING AT THE STRUTTERS' BALL—Original Memphis Five.
- 12912—SOME DAY, SWEETHEART and HOW LONG, SWEET DADDY, HOW LONG—Blues Solos—Alberta Hunter.
- 12914—HE'S A DARN GOOD MAN and BRING BACK THE JOYS DAYS—Alberta Hunter.
- 20068—AUNT HAGAR'S CHILDREN'S BLUES and SHAKE IT AND BREAK IT—Fox Trots—Lanin's Southern Serenaders.
- 12905—DOWN-HEARTED BLUES and GONNA HAVE YOU, AIN'T GONNA LEAVE YOU ALONE—Alberta Hunter.

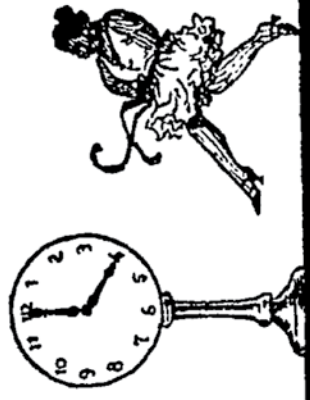
These Dealers Can Supply the Records

- CHICAGO—
Yedone Music Shop, Inc.,
47 E. 31st St.
Yegon Music House
55 E. 31st St.
Yegon Music Store
333 N. Dearborn St.
Grand Blvd.
Jackson Music Shop,
4724 S. State St.
Lloyd Smith Co.,
3129 S. State St.
DeKoven Music Co.,
3214 S. State St.
Seals Music Store,
3121 S. State St.
Economy Phonograph and Repair Shop,
40th and State Sts.
Tom Penonier Music Co.,
3110 Cottage Grove Ave.
Raymond Sewing Mach. Exchange,
3110 Cottage Grove Ave.
E. A. Bunch,
3611 S. State St.
South Side Music Co.,
3241 S. State St.
Graham Music Co.,
3244 E. State St.
Dachters Bros.,
1601 W. Lake St.
Nell Music Palace,
500 E. 15th St.
CLEVELAND—
W. F. Scott Music Co.,
3947 Central Ave.
J. L. Pickett,
4421 Seville Ave.
BUFFALO—
Mrs. Sarah T. Keelan,
179 Clinton St.
CINCINNATI—
S. S. Grebner,
354 W. Sixth St.
LOUISVILLE—
Albus Talking Machine Co.,
Brock Music Co.,
LeRoy Music Co.
BIRMINGHAM—
Califax Music Co.,
Williams Music House,
E. C. Forbes & Son,
MONTGOMERY—
Blues Music House,
ENSLEY, ALA.—
Hood-Whittle Furn. Co.
- ATLANTA, GA.—
Atlanta Phonograph Co.,
Roby Music Co.
ST. LOUIS—
Franklin Music Co.,
1719 Franklin Ave.
Jesse H. Johnson,
224 Market St.
H. Bowman,
2339 Market St.
James A. Jones,
3442 Fine St.
R. T. Akerd,
103 N. Central Ave.
PHILADELPHIA—
Shand Music Shop,
1514 South St.
OKLAHOMA CITY—
East Second St. Music Co.
DES MOINES, IOWA—
Afr-American Book Concern,
LOS ANGELES, CAL.—
Spikes Bros.,
1182 Central Ave.
A. B. Judkins,
1182 Central Ave.
LITTLE ROCK, ARK.—
Thea. Lanegan Furn. Co.
KANSAS CITY, MO.—
Whiston Holmes Music Co.,
1636 E. 15th St.
LEXINGTON, KY.—
Cardage Piano Co.,
100 N. Lexington St.
MEMPHIS, TENN.—
Hunt Bros. Furn. Co.,
Reinhardt Music Co.,
Mutual Furn. Co.
MEMPHIAN, MISS.—
A. Gressett Music Co.
JACKSON, MISS.—
Rice & Co.
VICKSBURG, MISS.—
Rice & Co.
EVANSVILLE, IND.—
James Terry,
228 Orr Ave.
DAYTON, OHIO—
Thea. Lanegan Furn. Co.,
ST. PAUL, MINN.—
Northwestern Phonograph Sup. Co.,
Fourth Floor Ryan Bldg.
INDIANAPOLIS, IND.—
Dean H. Craft Co.
NEW ORLEANS—
Blues Music House,
ENSLEY, ALA.—
Hood-Whittle Furn. Co.



AGENTS! Earn \$20 to \$50 a Month in Your Spare Time
Hundreds of men and women are making more money than they ever earned before by selling Paramount Records to friends and neighbors. Work full or part time—earn as much as you want. Write for agent's proposition. SEND NO MONEY—if your dealer can't supply Paramount Records, order from factory or New York. Records will be mailed per C. O. D. 15c each. Write for FREE catalog of all Paramount Records.

THE NEW YORK RECORDING LABORATORIES, INC.,
PORT WASHINGTON, N.Y.
NEW YORK OFFICE, 1140 BROADWAY



"Sugar Blues"



Monette Moore

—New Race Artist—

A new Queen of Jazz! She sparkles with Pep. Hear her sing SUGAR BLUES and get a new thrill.

Have You These Records?

- 12915 { SUGAR BLUES—Sung by Monette Moore.
10-in. { Piano accompaniment by Clarence Williams
{ BEST FRIEND BLUES—Sung by Monette Moore.
10-in. { Piano accompaniment by Clarence Williams
- 12910 { DON'T TALK ABOUT ME—Blues by Alberta Hunter
10-in. { AFTER ALL THOSE YEARS—
10-in. { Blues by Alberta Hunter
- 12912 { HOW LONG, SWEET DADDY—
10-in. { Sung by Alberta Hunter
10-in. { SOME DAY, SWEETHEART—
10-in. { Sung by Alberta Hunter

DOWN HEARTED BLUES—

- 12905 { Alberta Hunter's Biggest Blues Hit
10-in. { GONNA HAVE YOU—
10-in. { Alberta Hunter's Biggest Blues Hit

- 12906 { JAZZIN' BABY BLUES—Sung by Alberta Hunter,
10-in. { with Eubie Blake at piano
10-in. { I'M GOIN' AWAY—Sung by Alberta Hunter, with
10-in. { Eubie Blake at piano

- 20192 { FOUR O'CLOCK BLUES—
10-in. { Fox Trot by Original Memphis Five
10-in. { HAUNTING BLUES—
10-in. { Fox Trot by Original Memphis Five

- 20161 { I WISH I COULD SHIMMY LIKE SISTER KATE—
10-in. { Fox Trot by Original Memphis Five
10-in. { STRUTTING AT STRUTTERS' BALL—
10-in. { Fox Trot by Original Memphis Five

- 20068 { AUNT HAGAR'S CHILDREN'S BLUES—
10-in. { Fox Trot by Lanin's Southern Serenaders
10-in. { SHAKE IT AND BREAK IT—
10-in. { Fox Trot by Lanin's Southern Serenaders

You Can Get Them From Any of These Dealers

- CHICAGO—
Yedone Music Shop, Inc.,
47 E. 31st St.
Yegon Music House
55 E. 31st St.
Yegon Music Store
333 N. Dearborn St.
Grand Blvd.
Jackson Music Shop,
4724 S. State St.
Lloyd Smith Co.,
3129 S. State St.
DeKoven Music Co.,
3214 S. State St.
Seals Music Store,
3121 S. State St.
Economy Phonograph and Repair Shop,
40th and State Sts.
Tom Penonier Music Co.,
3110 Cottage Grove Ave.
Raymond Sewing Mach. Exchange,
3110 Cottage Grove Ave.
E. A. Bunch,
3611 S. State St.
South Side Music Co.,
3241 S. State St.
Graham Music Co.,
3244 E. State St.
Dachters Bros.,
1601 W. Lake St.
Nell Music Palace,
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A. B. Judkins,
1182 Central Ave.
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Hundreds of men and women are making more money than they ever earned before by selling Paramount Records to friends and neighbors. Work full or part time—earn as much as you want. Write for agent's proposition. SEND NO MONEY—if your dealer can't supply Paramount Records, order from factory or New York. Records will be mailed per C. O. D. 15c each. Write for FREE catalog of all Paramount Records.



THE NEW YORK RECORDING LABORATORIES, INC.,
PORT WASHINGTON, N.Y.
NEW YORK OFFICE, 1140 BROADWAY





Black Swan
Records



Black Swan
Records

HELLO
FOLKS!

I've been away a long time and I'm glad to be back. I thought of you constantly while away and had some songs specially written for you. Everyone here says that they are the best songs that I have ever had. You will say the same when you have heard my new records.

Sincerely yours,
ETHEL WATERS.



ETHEL WATERS
Queen of Blues Singers

14145—Brown Baby
Ethel Waters and The Jazz Masters.
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Ethel Waters with Piano Acc.

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Ethel Waters and The Jazz Masters.

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Chicago
Defender ad
touting Ethel
Waters' first
new releases
following her
return from
touring, May
26, 1923.

Alberta Hunter's Latest

Bleeding Hearted
BLUES

and another hit on
opposite side—
"You'll Reap Just
What You Sow!"



They're going wild over this Blues sensation. Never has Alberta Hunter sung such a sweeping, astonishing success. Hear it—today! It's a wonder!

You Can't Beat This List of Blues—Paramount Leads Again!

12021—Bleeding Hearted Blues and You'll Reap Just What You Sow—Song by Alberta Hunter, acc. by Fletcher Henderson's Orchestra.

12017—Chirpin' the Blues (The Blues Sensation on the red record) and Someone Else Will Take Your Place—Song by Alberta Hunter with a snappy piano accompaniment by Fletcher Henderson.

12030—The New "Down Hearted Blues" (Another version of the World's Greatest Blues) and Gulf Coast Blues—Song by Monette Moore—on her famous moaning Blues voice—piano accompaniment by Clarence Jones.

12029—Deceitful Blues and I Don't Let No One Man Worry Me—Song by Lena Wilson accompanied by Perry Bradford's Jazz Phools. Watch this real Blues make a hit. It's got the stuff.

12027—Triffin' Blues and Darktown Flappers' Ball Both by Gladys Bryant, piano acc. by Porter Granger and Bob Ricketts.

12026—You've Got to See Mama Every Night and Laughin' Cryin' Blues—Song by Gladys Bryant, with piano acc. by Porter Granger and Bob Ricketts.

12033—Midnight Blues and Farewell Blues—Song in real Blues tempo by Hanna Sylvester, acc. by Fletcher Henderson's Orchestra.

12013—Taint Nobody's Business and If You Want to Keep Your Daddy Home—Alberta Hunter accompanied by Henderson's Orchestra.

12025—I'm Through With You and I A. M. Blues—Song by Jodie Harley with piano acc.

12028—I Just Want a Daddy and Come Home Papa Blues—Song by Monette Moore—Clarence Jones play piano accompaniment.

12010—Don't Talk About Me and After All These Years—Song by Alberta Hunter, with Orchestra acc.

12006—Jazzin' Baby Blues and I'm Goin' Away—Song by Alberta Hunter, with Eddie Blake at Piano.

12016—Aggravatin' Papa and Come On Home—Song by Alberta Hunter acc. by Original Memphis Five.

33136—Dear Lord, Remember Me and Jesus Is Coming Soon, Spiritual by Carroll Clark with Orch. Acc.

12015—Sugar Blues and Best Friend Blues—Sings by Monette Moore with piano acc. by Clarence Jones.

12031—Beale Street Mama and Tired O' Waitin' Blues—Song by Gladys Bryant, acc. by Henderson's Dance Orchestra.

20235—Down Hearted Blues and Gulf Coast Blues—Played as Dance Record—Fletcher Henderson's Orchestra.

33137—The Home Beyond and I'm So Glad Trouble Don't Last—Song by Carroll Clark, Orch. acc.

12002—Bandone Days and If You've Never Been Vamped by a Brown Skin—By Sissie and Blake.


12012—Some Day, Sweetheart and How Long, Sweet Daddy—Blues by Alberta Hunter with Orch. acc.

12018—You Can Have My Man and Bring It With You When You Come—Song by Alberta Hunter, piano acc.


Bleeding Hearted Blues: The fastest selling record on the market today — National advertised with full page — half page and smaller ads like this one — creates tremendous demand. Paramount always leads — Now is the time to push this RED HOT HIT on the RED PARAMOUNT RECORD.

Retail price 75c. Wholesale price 45c each.


ILLINOIS MUSICAL SUPPLY COMPANY
630 Wabash Ave., Chicago, Illinois




The NEW
DOWN HEARTED
BLUES
GULF COAST
BLUES



I Just Want
A Daddy
12028
Winner by
MONETTE MOORE



Midnight Blues
12030
Farewell Blues



Deceitful Blues
12029
Lena Wilson
Bradford's Jazz Phools

Paramount
Records

EST. W. S. 1917

Ad in
newspaper
supplement,
June 1923.

Superior Artists! Superior Records!



ETHEL WATERS
TRIXIE SMITH
MARY STRAINE

NEW RECORDINGS

ETHEL WATERS—
14148—IF YOU DON'T THINK I'LL DO,
SWEET POPS (JUST TRY ME)

TRIXIE SMITH—
14149—TIRED OF WAITIN' BLUES
TRIFLIN' BLUES

MARY STRAINE—
14150—CHIRPIN' THE BLUES
DOWN-HEARTED BLUES

Black Swan Agents Are Making From \$25 to \$75 Weekly in localities where we have no dealers. Let us tell you how to make extra money in your spare time.

BLACK SWAN PHONOGRAPH CO.
2289 Seventh Avenue New York City



My Lord's Gonna Move this Wicked Race

Jubilee Quartette

A record you'll want in your home. Beautifully rendered by these four famous singers of Negro spirituals. Ask for No. 12035, with "Father, Prepare Me", (Norfolk Jubilee Quartet) on the other side.

Race's Favorite Stars with Paramount

Whether your musical taste craves beautiful spiritual melodies, stirring band marches, or up-to-date jazz—Paramount gives you the best there is. The greatest stars of the Race—singers and players—artists, every one—record only for Paramount. You should have a complete Paramount Race Record Catalog to pick from. Write for it today.

Hear These Paramount Hits!

12061—

What a Time Talking with the Angels and Hard Trials by Horace George's Jubilee Harmonizers.

12037—By and By and Oh Didn't It Rain—Tenor Solo, Piano Acc. Miss Amtrades Lindsay—Carroll Clark.

12039—The Swallow—Soprano Solo by Madam Hurl Fairfax—Piano Acc. and They Needed A Song Bird in Heaven—Tenor Solo by Madam Hurl Fairfax—Piano Acc.

12038—Swing Low, Sweet Chariot and I Stood on the Ribber of Jordan—Tenor Solo, Piano Acc. Miss Amtrades Lindsay—Carroll Clark.

12019—I'm So Glad Trouble Don't Last Away—Mento Solo by Madam Hurl Fairfax—Piano Acc. and Somebody's Knocking at Your Door—Contralto Solo by Madam Hurl Fairfax—Piano Acc.

12063—I've Got the Blues for Rampart Street, Orch. Acc.—Ida Cox and Blues Serenaders and Chattanooga Blues—Piano Acc. Lovie Austin—Ida Cox.

12022—New Graveyard Dream Blues (with new verse and chorus) and Come Right In—Piano Acc. Lovie Austin—Ida Cox.

12056—Chicago Bound (Famous Migration) Blues and I Love My Man Better Than Myself—Piano Acc.—Ida Cox.

12005—Experience Blues and Sad 'n' Lonely Blues—Orch. Acc.—Alberta Hunter and Her Paramount Boys.

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Cut out this ad and take it to your dealer. If he can't supply Paramount Records, order direct from factory. Records are mailed C. O. D., 75c each, postage prepaid. Write for FREE catalog.

NEW YORK RECORDING LABORATORIES

142 Paramount Bldg., Port Washington, Wis.

Paramount Records



Ida Cox

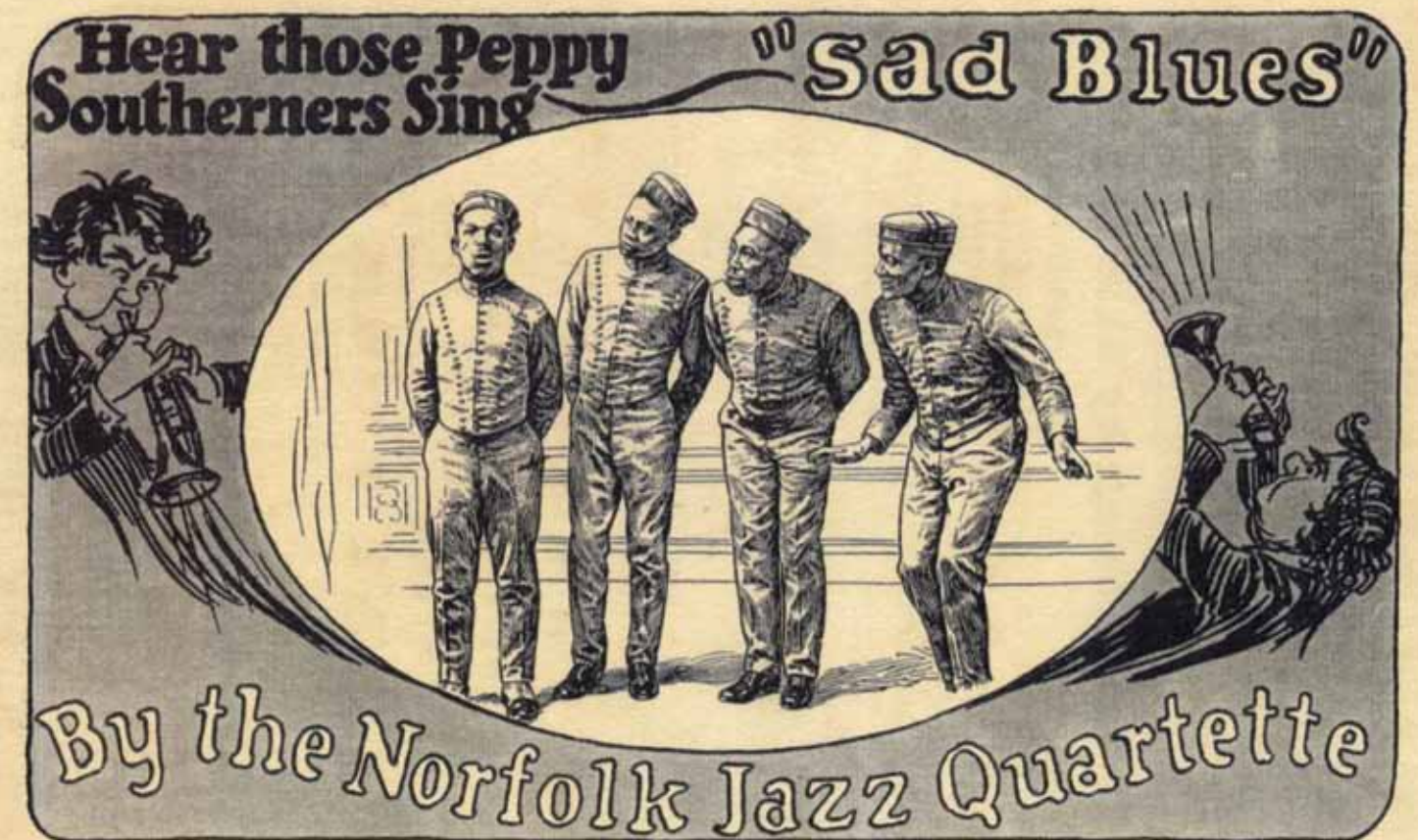
Wonderful Ida—idol of the Race—stakes her reputation on these three great Blues hits listed at left. Hear them.

Paramount

Now Ready!!!
Another Blues
by

Ida Cox
~the Uncrowned
Queen of the Blues

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BY F. W. BOERNER & COMPANY
PORT WASHINGTON, WISCONSIN




Record Number 12054

REG. U.S. PAT. OFF.

PURITAN
RECORDS

DECEMBER, 1923



Ferera and Franchini

Puritan
Records
catalog cover,
December
1923.



King Oliver's Jazz Band

YOU can't help but break 'em down when King Oliver and his Creole Jazz Band plays the Southern Stomps. It's the old Saturday night gathering 'round—the Chitterlings Rag—you know what we mean! On the other side of this record is "Dearborn Street Blues", also by King Oliver's Creole Jazz Band. It's an old-time slow drag Blues like "Down Hearted Blues". You'll like it! Ask for Paramount Red Record No. 12088.

The World's Best Race Records

12088—*The Southern Stomps*, instrumental Blues by King Oliver's Jazz Band, and *Dearborn Street Blues* by Young's Creole Jazz Band.

12083— <i>Moonshine Blues</i> and <i>Southern Blues</i> , sung by Madame "Ma" Rainey—Mother of the Blues. Acc. by Lovie Austin and her Serenaders.	12085— <i>Mama Doo Shee Blues</i> and <i>Worried Mama Blues</i> , sung by Ida Cox—the uncrowned Queen of the Blues. Acc. by Lovie Austin and her Serenaders.
--	--

12064—*Lawdy, Lawdy Blues* and *Moanin', Groanin' Blues*, sung by Ida Cox. Acc. by Blues Serenaders with Tommy Ladiner and his Praying Cornet.

12066—*Maybe Some Day* and *Miss Anna Brown*, sung by Alberta Hunter. Piano and cornet acc.

[12089—*Cemetery Blues* and *Poor Me*; these are both real Blues.]
sung by Edna Hicks, acc. by Porter Grainger's Sawin' Three.]

12055—*Dixie Blues* and *Quartette Blues*, sung by Norfolk Jazz Quartette.

These Sacred Records Should Be in Every Home

12035—*Father, Prepare Me* and *My Lord's Gonna Move this Wicked Race*, sung by Norfolk Jubilee Quartette.

12073—*When All the Saints Come Marching In* and *That Old-Time Religion*, sung by Paramount Jubilee Singers.

12078—*I Couldn't Hear Nobody Pray* and *Do You Think I'll Make a Soldier?* Sung by Wiseman Sextette with orchestra.

AGENTS WANTED!
Sell Paramount Records to your friends and neighbors where we have no dealers. Earn big money—easy. Full or part time. Write for particulars.

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Take the above list to your dealer. If he can't supply genuine Paramount Records, order direct from factory. Records sent to you, C.O.D., 75 cents each. We pay postage and insurance.

THE NEW YORK RECORDING LABORATORIES
12 PARAMOUNT BLDG. PORT WASHINGTON, WISCONSIN

Paramount
The Popular Race Record

Newspaper ad,
February 1924.

New-Sensational-Different-"Ma" Rainey's Souvenir Record "Dream Blues"



Be sure to get "Dream Blues" with "Ma" Rainey's picture on the label. This is the first time, to our knowledge, that any artist's picture has ever appeared on a record. Paramount is always first with the features!

Nothing Like it Ever Made Before!

"MA" Rainey wants you all to have a souvenir record, with her picture on the record. The famous Mother of the Blues doesn't want you to ever forget her—that's how much she loves her friends! So we put her picture on her newest record, "Dream Blues". On the other side is "Lost Wandering Blues" by "Ma". Accompaniments by Fruit Twins, on those guitars that made Kansas City famous. Ask for No. 12098.

Only Paramount Can Offer You An All-Star List Like This!

12098—Dream Blues and Lost Wandering Blues, "Ma" Rainey's Souvenir Record. Acc. by Fruit Twins' guitars.
12200—Mystery Record and Honey, Where You Been So Long, "Ma" Rainey. Acc., Lovie Austin's Blues Serenaders.

If You Haven't Heard These Three—Read 'em and Weep for Joy

12202—Chicago Monkey Man Blues and Worried Anyhow Blues, Ida Cox.
12203—Hateful Blues and Mama Don't Want Sweet Man Any More, Edmonia Henderson.
12164—Give Me That Old Slow Drag and My Man Rocks Me With One Steady Roll, Trixie Smith and the Jazz Masters.

12201—Red River Blues and Honey Blues, Lottie Beaman, the Kansas City "Butter-Ball".
12204—Down on the Levee Blues and Lonesome Woman Blues, Edna Hicks.
12205—You Ain't Foolin' Me and True Blues, Priscilla Stewart.

Inspiring Sacred Songs

12035—My Lord's Gonna Move This Wicked Race and Father, Prepare Me, Norfolk Jubilee Quartette.
12073—When All the Saints Come Marching In and That Old Time Religion, Paramount Jubilee Singers.

THE NEW YORK RECORDING LABORATORIES
12 Paramount Building, Port Washington, Wis.

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If your dealer can't supply you with the Paramount records you want, order direct from us, using the coupon at the right. Records are carefully packed and mailed promptly. C. O. D. 75 cents each, plus 10 cents C. O. D. charge. We pay postage and insurance. Every record guaranteed. Use the coupon today.

AGENTS WANTED

Where we have no dealers, agents can earn big money selling Paramount records. Write for proposition.



Get the Big, New Paramount-Black Swan Book of the Blues!

Put your name on the coupon, and we'll send you, free, the new Paramount-Black Swan Book of the Blues—the biggest collection of Race music ever published. All the popular Blues, Dance Hits, Classical and Religious records by the greatest Race Stars. Send Now.

New York Recording Laboratories,
12 Paramount Building,
Port Washington, Wis.

Send me free, Paramount-Black Swan "Book of the Blues" ☐. Also, send me the following records, C.O.D. 75 cents each.

12098 <input type="checkbox"/>	12164 <input type="checkbox"/>	12208 <input type="checkbox"/>
12200 <input type="checkbox"/>	12201 <input type="checkbox"/>	12189 <input type="checkbox"/>
12202 <input type="checkbox"/>	12204 <input type="checkbox"/>	12035 <input type="checkbox"/>
12203 <input type="checkbox"/>	12205 <input type="checkbox"/>	12073 <input type="checkbox"/>

Name

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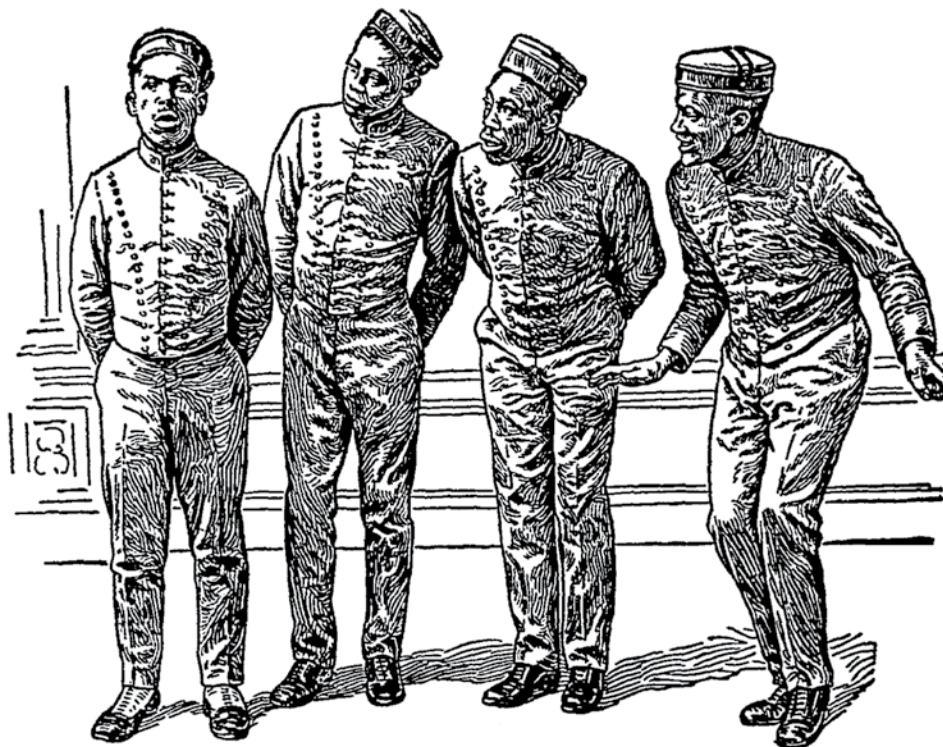
[Including Black Swan] REG. U.S. PAT. OFF.

The Popular Race Record

Norfolk Jazz Quartette

How these boys from the Sunny South do hand out harmony in their latest hit—

"Jelly Roll's First Cousin"



NOT Jelly Roll himself, but Jelly Roll's First Cousin—a song that was tailor-made for the golden voices of the Norfolk Jazz Quartette. *Trick harmony*—you said it! All the old bass and tenor tricks and a lot of new ones. Jelly Roll's First Cousin will be one of the year's best sellers for Paramount—dealers are already beginning to telegraph for more. On the other side is "Pleading Blues", another Norfolk Jazz Song. Paramount Number 12218.

These Blues and Spirituals are the Latest and Best

12218—Jelly Roll's First Cousin and Pleading Blues, Norfolk Jazz Quartette.
12211—Freight Train Blues and Don't Shake It No More, Trixie Smith and Her Down Home Syncopators.
12212—Blues Ain't Nothin' Else But and Last Time Blues, Ida Cox. Acc. by Lovie Austin and Her Blues Serenaders.
12213—Cool Kind Daddy Blues and Georgia Sam Blues, Anna Lee Chisholm.
12214—Tell 'em Bout Me (When You Reach Tennessee) and You'll Need Me When I'm Long Gone, Ethel Waters, famous Black Swan Star.
12215—Those Dogs of Mine (Cornfield Blues) and Lucky Rock Blues, Madame "Ma" Rainey.

12098—Lost Wandering Blues and Dream Blues—sensational, new souvenir Record by Madame "Ma" Rainey. Her picture right on the record. Be sure to get this surprisingly different combination—2 great songs and a great singer's picture. Same price.

12216—Thirty-fifth Street Blues and Mamanita, Jelly Roll Morton.

Inspiring Spirituals

12035—My Lord's Gonna Move This Wicked Race and Father, Prepare Me, Norfolk Jubilee Quartette.
12073—When All the Saints Come Marching In and That Old Time Religion, Paramount Jubilee Singers.
12217—Ezekiel Saw De Wheel and Crying Holy Unto the Lord, Norfolk Jubilee Quartette.
12116—Jacob's Ladder and Joshua Fought the Battle of Jericho, Herrod's Jubilee Singers.

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12 Paramount Bldg. Port Washington, Wis.

Paramount

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The Popular Race Record

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Send me, the following records, 75 cents each, C. O. D.

12218 ()	12214 ()	12035 ()
12211 ()	12215 ()	12073 ()
12212 ()	12216 ()	12217 ()
12213 ()	12098 ()	12116 ()

Name

Address

City

“DEATH LETTER BLUES”



"I received a letter that my man was dying—"

"I caught the first train, and went back home flying—"

"He wasn't dead, but he was slowly dying—"

"I followed my daddy to the burying ground—"

"I watched the pall-bearers slowly lower him down—"

Sung by
IDA COX

IT all happened so suddenly. Received a letter that her man was dying — took the first train to his death-bed—then, funeral, grave-yard, loneliness, heart-ache, longing for her man!

A wonderful Blues! Nobody but Ida Cox could sing a Blues like this. It's her biggest hit since her famous "Grave-Yard Blues". And there's an accompaniment that actually "talks", by Lovie Austin's Blues Serenaders, with Tommy Ladiner doing a mournful, tearful prayer on his cornet. Ask your dealer for Paramount No. 12220 (on the other side is "Kentucky Man Blues").

Ida Cox
the Uncrowned Queen of the Blues. Her great "Grave-Yard Blues" is a household word of Race. Her new "Death Letter Blues" is even better — it's sensational, gripping, startling.

You Can't Beat This List of Blues and Spirituals!

- | | | |
|---|--|---|
| 12220—Death Letter Blues and Kentucky Man Blues, Ida Cox. Acc. by Blues Serenaders with Tommy Ladiner's praying cornet. | 12098—Lost Wandering Blues and Dream Blues, Ma Rainey's souvenir record. Her picture on the record. | Inspiring Spirituals |
| 12223—He's Never Gonna Throw Me Down and Keep On Going, Kitty Brown and LeRoy Morton. Piano and clarinet acc. | 12215—Those Dogs of Mine (Cornfield Blues) and Lucky Rock Blues, Madame "Ma" Rainey. | 12035—My Lord's Gonna Move This Wicked Race and Father, Prepare Me, Norfolk Jubilee Quartette. |
| 12211—Freight Train Blues and Don't Shake It No More, Tixie Smith and her Down-Home Syncopators. | 12218—Jelly Roll's First Cousin and Pleading Blues, Norfolk Jazz Quartette. | 12073—When All the Saints Come Marching In and That Old Time Religion, Paramount Jubilee Singers. |
| 12219—Papa's Lawdy, Lawdy Blues and Airy Man Blues, sung by Papa Charlie Jackson, acc. by himself on the guitar. | 12206—Fire in the Mountain Blues and Troubled in Mind Blues, Thelma La Vessio, the New Orleans Creole Nightingale. Richard Jones at the piano. | 12217—Ezekiel Saw De Wheel and Crying Holy Unto the Lord, Norfolk Jubilee Quartette. |
| | | 12221—Jerusalem Morn and Do You Call That Religion, Sunset Four Quaz. |

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If your dealer hasn't Paramount Records, order direct from us, using the coupon at the right. Note the numbers of the records listed above. These same numbers appear on the coupon. Just check the ones you want and mail the coupon to us. **SEND NO MONEY!** Records shipped promptly. We pay postage and insurance. You pay nothing until you get your records. Then, give the postman 75 cents per record, plus 10 cent C. O. D. fee. We will send you **FREE**, new Paramount-Black Swan "Book of the Blues".

The New York Recording Laboratories
12 Paramount Building
Port Washington, Wis.

Mail this Coupon

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Send me the following records, 75 cents each, C. O. D. Postage and insurance paid.

12219 ()	12035 ()
12220 ()	12098 ()
12223 ()	12215 ()
12211 ()	12218 ()
	12221 ()
	12206 ()

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Paramount
[Including Black Swan]
The Popular Race Record

“Mr. Freddie Blues”



Sung by
Priscilla Stewart

"I love my Freddie, but he just won't behave; I'm gonna buy me a shot-gun and put him in a lonesome grave."

"I love my Freddie, but he just won't behave," sings pretty Priscilla Stewart in her newest, biggest Paramount record. Women go wild over the dashing Mr. Freddie—he's a cake-eater and a cake-walker. But just hear what his "Mrs." is going to do—bloodhounds, shot-guns, lonesome grave and everything! It's

Paramount Record No. 12224; on the reverse side is "Mecca Flat Blues" by Priscilla Stewart.

Let me tell you just what Mr. Freddie will do: Take your money and stay out all night from you.

A New List of New Blues—Every One a Knock-Out!

- | | | |
|--|--|---|
| 12224—Mr. Freddie Blues and Mecca Flat Blues, Priscilla Stewart. | 12211—Freight Train Blues and Don't Shake It No More, Tixie Smith and Her Down-home Syncopators. | Beautiful, Harmonious Spirituals—For Every Christian Home |
| 12227—South Bound Blues and Lawd, Send Me a Man, Sung by "Ma" Rainey. | 12226—I'm Leaving You and I'm Sorry For It Now, Vocal duet, by Eddie Green and Billie Wilson. | 12225—Swing Low Sweet Chariot and I'm a Pilgrim, Norfolk Jubilee Quartette. |
| 12220—Death Letter Blues and Kentucky Man Blues, Ida Cox and Lovie Austin's Blues Serenaders. | 12223—He's Never Gonna Throw Me Down and Keep On Going, Vocal duet by Kitty Brown and LeRoy Morton. | 12221—Jerusalem Morn and Do You Call That Religion, Sunset Four. |
| Two Extra-Special Records | 20341—Mobile Blues (Clarinet Solo) and St. Louis Blues, Chicago DeLux Orchestra—featuring Boyd Senter. | 12035—Father, Prepare Me and My Lord's Gonna Move This Wicked Race, Norfolk Jubilee Quartette. |
| 12231—Hot Springs Water Blues and Who'll Drive My Blues Away, Soderia Miller (a new Paramount Star with a wonderful golden voice). | 12202—Chicago Monkey Man Blues and Worried Anyhow Blues, Ida Cox. | 12073—When All The Saints Come Marching In and That Old Time Religion, Paramount Jubilee Singers. |
| 12205—You Ain't Foolin' Me and True Blues, Priscilla Stewart. Piano acc. by James Blythe. (You're sure to like this). | | 12217—Ezekiel Saw De Wheel and Crying Holy Unto The Lord, Norfolk Jubilee Quartette. |

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The New York Recording Laboratories
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Send me the following records, 75 cents each, C. O. D. Postage and insurance paid.

12224 ()	12211 ()	12225 ()
12227 ()	12226 ()	12221 ()
12220 ()	12223 ()	12035 ()
12231 ()	20341 ()	12073 ()
12205 ()	12202 ()	12217 ()

Name _____
Address _____
City _____

Black Spatch Blues



Sung by
Ethel Waters
Famous
Black Swan Star

SHE bawls out her man—warns him that if he don't quit running 'round with strange sweeties, there's gonna be big headlines in the papers. Ethel Waters, noted Black Swan star, comes to bat with an old-time Blues—the kind that made her famous. Hear her call her man—she sure has got the goods on him. There's a red-hot accompaniment by Lovie Austin's Blues Serenaders, and on the other side is "I Want Somebody All My Own"—a Blues with a meaning. Paramount No. 12230 is this two-hit record—at your dealer's. Or, send us the coupon.

Don't Look Any Further!—here's the Best and Latest Blues!

- 12230—Black Spatch Blues and I Want Somebody All My Own, Ethel Waters. Acc. by Lovie Austin and Her Blues Serenaders.
12238—Countin' the Blues and Jelly Bean Blues, "Ma" Rainey and her Georgia Jazz Band.
12232—Praying Blues and Miss Anna Jane Blues, Trixie Smith and Her Down-Home Syncopators.
12228—Cherry-Picking Blues and Wild Women Don't Have No Blues, Ida Cox.
12231—Hot Springs Water Blues and Who'll Drive My Blues Away, Soderisa Miller—new Paramount star.

12235—Regular Man Blues and Mama Can't Lose Blues, sung by Lottie Beaman. Guitar acc.

The Race's Greatest Spirituals

- 12035—My Lord's Gonna Move This Wicked Race, and Father, Prepare Me, Norfolk Jubilee Quartette.
12217—Ezekiel Saw De Wheel and Crying Holy Unto The Lord, Norfolk Jubilee Quartette.
12073—When All The Saints Come Marching In and That Old Time Religion, Paramount Jubilee Singers.
12221—Jerusalem Morn and Do You Call That Religion, Sunset Four.

Send No Money! If your dealer hasn't the above great Paramount records, send us the coupon. Just check the records you want. *Send no money!* Records shipped promptly. We pay postage and insurance. You pay nothing until you get your records. Give postman 75 cents per record, plus 10 cents C. O. D. fee.

THE NEW YORK RECORDING LABORATORIES
12 Paramount Building Port Washington, Wis.

Paramount

[Including Black Swan]

REG. U.S. PAT. OFF.

The Popular Race Record



"Babe, I heard that you're going away. Yes, I heard that you were tired of me, and going to stay; You been telling it all around That you had sweeties all over town."



The Black Dispatch
GIRL LEFT IN COLD VOWS
LOVER RUNS AWAY WITH REVENGE

The New York Recording Laboratories
12 Paramount Bldg., Port Washington, Wis.
Send me the following records, 75 cents each, C. O. D. Postage and insurance paid.

12230 () 12231 () 12236 ()
12238 () 12224 () 12235 ()
12232 () 12220 () 12035 ()
12228 () 12211 () 12073 ()
12217 () 12221 ()

Name _____
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Hear that
moanin'
Cornet!

Lovie
Austin
and her
BLUES
Serenaders

Stepping on the Blues!

HERE's the record you've been waiting for! Two sensational Blues Fox Trots by the world-famous Blues Serenaders, including:

Lovie Austin—Piano Blues Artist Supreme.

Jimmie O'Bryant—Race's foremost Blues Clarinet Jazzer, and the big feature—Tommy Ladiner—and his Talking Blues Cornet, known from coast to coast!

Friends, it's hot—yes sir, sizzling hot! You never heard such Blues Harmony. Loud and clear—they just moan and whine "Stepping on the Blues" and then turn the record over for "Traveling Blues". By far the most sensational Blues instrumental ever played. Get Paramount No. 12255—at every Paramount dealer's. Or send us the coupon, if there's no dealer near you.

- 12255—Stepping on the Blues and Traveling Blues, Lovie Austin and Her Blues Serenaders.
12251—Graveyard Bound and Mississippi River Blues, Ida Cox and Her Five Blues Spells.
12248—Black Hand Blues and Ske-Da-De, Memphis Julia Davis.
12252—Jealous Hearted Blues and See See Rider Blues, "Ma" Rainey and Her Georgia Jazz Band.

- 12246—Red Hot Mama and Drunk Man's Strut, Jimmie O'Bryant and His Washboard Band. (Hear that wicked clarinet).
20364—Big Fat Mama Blues and Gin House Blues, Clarinet solos by Boyd Senter.
12254—Low Down Painful Blues and Sugar Daddy Blues, Lottie Beaman, piano acc. by Jimmie Blythe.

Inspiring Spirituals

- 12035—Father Prepare Me and My Lord's Gonna Move this Wicked Race, Norfolk Jubilee Quartette.
12217—Ezekiel Saw De Wheel and Crying Holy Unto The Lord, Norfolk Jubilee Quartette.
12073—When All The Saints Come Marching In and That Old-Time Religion, Paramount Jubilee Singers.
12234—Where Shall I Be and I'm Gonna Build Right On Dat Shore, Norfolk Jubilee Quartette.

Send No Money! If your dealer hasn't the Paramount records you want, check them in the coupon below and mail to us. Pay postman when he brings records to your door, 75 cents each, plus 10-cent C. O. D. fee. *We pay postage and insurance.*

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Melodious Pipe Organ Records

Played On The Mighty Chicago Tivoli and Chicago Theatre Organs

- 4001 { A Kiss In The Dark—
Old Virginia Moon—
Chicago Theatre Pipe Organ—Jesse Crawford
- 4002 { Most Of All I Want Your Love—
Our Yesterdays.....Tivoli Theatre Pipe Organ—Milton Charles
- 4003 { Just A-Wearyin' For You—
Moonlight And Roses—
Tivoli Theatre Pipe Organ—Milton Charles
- 4004 { Deep In My Heart (From "The Student Prince")—
The Prisoner's Song..Tivoli Theatre Pipe Organ—Milton Charles

An Old Time Tuneful Record

- 33166 { Whoa, Mule Whoa—Arthur Tanner..Acc. by Dixie String Band
Show Me The Way To Go Home—Instrumental..Dixie String Bd.

Broadways Most Recent Hits

- 20418 { Normandy (Normandia)—Fox Trot—Voc. Chor. Irving Post
Oh! Boy What A Girl (She! Que Hembra!)—F.T.—V.C. A. Hall
Bar Harbor Society Orchestra
- 20419 { Why Did You Say Goodbye—Voc.Trio—White Bros. and Stendal
Cross My Heart Mother—Voc. Trio—White Bros. and Stendal
Wesley Barlow at the Piano
- 20420 { My Sweetie Turned Me Down—Voc.Trio—White Bros. & Stendal
Sleepy Time Gal—Voc. Solo—Eugene White
Wesley Barlow at the Piano
- 20421 { Bam Bam Bamy Shore—Voc. Trio—White Bros. and Stendal
I-I-Boy—Voc. Trio—White Bros. and Stendal
Wesley Barlow at the Piano
- 20423 { I'm Gonna Charleston Back To Charleston—
I Wonder Where My Baby Is Tonight—F. T.—Voc. Chor. I. Post
Jack Stillman's Oriole Orchestra

FOR SALE BY

"Come on, Coot, Do That Thing!"



COOT GRANT

KID WILSON

A NEW SENSATION! "Coot" Grant and "Kid" Wesley Wilson, accompanied by the great stage favorites, Fletcher Henderson's Orchestra—in a new Paramount Record that is one of the big hits of the year. Be sure and get it.

- 12317 { Come On Coot, Do That Thing—Vocal Duet
Have Your Chill, I'll Be Here When Your Fever Rises—
"Coot" Grant and "Kid" Wesley Wilson with F.Henderson's Orch.

Paramount *The Popular* Race Record

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CHARLIE JACKSON

PARAMOUNT STAR

COMPLIMENTS OF
F. W. BOERNER COMPANY
Port Washington, Wis.
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QUICK—COURTEOUS SERVICE

Front cover of Boerner mail order catalog featuring Paramount releases, 1925.

Autograph Records



JACK PENEWELL
and his
"TWIN-SIX GUITAR"
(Hawaiian Harp-Guitar)

This popular radio artist records exclusively on AUTOGRAPH records. This instrument, the invention of Mr. Penewell, is the only one of its kind. Tune him in on your phonograph with an AUTOGRAPH record and forget about static.

10 inch—75c

615 HONEST and TRULY
I'LL SEE YOU in MY DREAMS

608 HEN HOUSE BLUES
PENEWELL BLUES

609 MARCHETA
That Tumbled Down Shack in Athlone

611 MEMPHIS BLUES
OLD BLACK JOE

MISCELLANEOUS

10 inch—75c

619 BROADCASTING MAMA
TRAMP, TRAMP, TRAMP
Vocal Duet - Loos Brothers


610 I Dont Know Why I Weep—Fox Trot
ANGRY—Fox Trot
Friars Inn Orchestra

Autograph Records

Page from catalog of Paramount recording engineer Orlando Marsh's own label, Autograph Records, ca. 1925.



Cover of
Paramount
Records
catalog,
ca. 1925.



REV. W. A. WHITE

You All Know "Preacher White"

THOUSANDS of you know and love Chicago's noted pastor, Reverend William Arthur White. Ever since the old days when he was the "boy evangelist", he has been "Preacher White" throughout the Middle West and South. Now, in his great Paramount Record No. 12302, *he solves the question of evolution* — the great religious topic that so stirred the country just a few weeks ago. Be sure to get this record — you'll never grow tired of it.

(12302—Divine Relationship of Man to God)
and Prayer, Rev. W. A. White.

12292—You Must Have True Religion and Walk In Jerusalem Just Like John, Sunset Four Jubilee Quartette.

12285—Oh Lord What a Morning and Hand Me Down The Silver Trumpet, Sunset Jubilee Quartette.

12274—Twenty Third Psalm and Lord's Prayer, Rev. Cooke with J. Wesley Jones and Community Choristers and Lift Up Your Heads, Prof. J. Wesley Jones and Community Choristers.

12234—Where Shall I Be and I'm Gonna Build Right On Dat Shore, Norfolk Jubilee Quartette.

12035—Father Prepare Me and My Lord's Gonna Move This Wicked Race, Norfolk Jubilee Quartette.

12073—When All The Saints Come Marching In and That Old Time Religion, Paramount Jubilee Singers.

Something Special!

12301 — Somebody's Always Talking About Me and Sit Down, Sit Down, I Can't Sit Down — a wonderful new spiritual by the famous **Norfolk Jubilee Quartette**

Send No Money If your nearest dealer hasn't this Paramount record, check No. 12302 on the coupon below. Send no money! Pay the postman 75 cents for each record plus small C. O. D. fee, when he delivers them. We pay postage and insurance on orders for more than one record.

The New York Recording Laboratories
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Chicago
Defender ad,
September 26,
1925.

"COFFIN BLUES"

by Ida Cox



Hear Ida Cox, Queen of the Blues, sing "Coffin Blues"

"Daddy, Oh Daddy, won't you answer me please,
All day I've stood by your coffin,
trying to give my poor heart ease."

"When I left the undertaker's,
I couldn't help but cry, it hurt me so bad
to tell the man I love goodbye."

Viola Bartlette's First Paramount Record

12322—Go Back Where You Stayed
Last Night and Tennessee Blues, Viola
Bartlette, acc. by Lovie Austin's Serenaders.

SAD — weird — dismal — doleful — but a wonderful Blues you'll never forget. Ida Cox is at her best in this "Coffin Blues". It's a record that will reach down and touch your heart, and make you just a little better for hearing it. At your dealer's now — or send us the coupon.

[12318 — Coffin Blues and Rambling Blues,]
Ida Cox, with a fine organ and cornet accompaniment.

12311—Rough and Tumble Blues and Memphis Bound Blues, "Ma" Rainey and Her Georgia Jazz Band.

12313—Craving Blues, sung by Ethel Waters, acc. by Lovie Austin and Her Serenaders and Too Sweet for Words (for dancing), Lovie Austin and Her Serenaders.

12317—Come On, Coot, Do That Thing and Have Your Chill, I'll Be Here When Your Fever Rises, vocal duet by "Coot" Grant and "Kid" Wesley Wilson with Fletcher Henderson's Orchestra.

12310—You Can't Shake It In Here and Lost John Blues, Novelties by Ray Logan.

12307—Long Distance Blues and Lonesome Blues, Ida Cox, acc. by Lovie Austin and Her Serenaders.

12305—Mama, Don't You Think I Know & Hot Papa Blues, "Papa Charlie" Jackson.

12303—Night Time Blues and Fore Day Honory Sent, "Ma" Rainey, acc. by Her Georgia Jazz Band.

12296—Take Me Back Blues and Mama Don't Allow It, "Papa Charlie" Jackson.

Charlestons [Instrumental]
12312—Everybody Pile and Memphis Bound Blues, Jimmy O'Bryant's Famous Original Washboard Band.

12294—Three J Blues and Steppin' On The Gas, Jimmy O'Bryant's Famous Original Washboard Band.

12246—Red Hot Mama and Drunk Man's Strut, Jimmy O'Bryant and His Washboard Trio.

Wood's Famous Blind Jubilee Singers

12315—This Train Is Bound For Glory and Lord, I'm Troubled, Wood's Famous Blind Jubilee Singers.

12316—Bright Brown Crown and Run To My Lord, Wood's Famous Blind Jubilee Singers.

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12317 12296 12315
12310 12222 12310

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The Popular Race Record

Paramount's Part in the Advancement of Music of the Race



PAPA CHARLIE JACKSON
—the only man who sings Blues accompanied by himself on a Blues Guitar.



JIMMY O'BRYANT'S FAMOUS ORIGINAL WASHBOARD BAND
—famous as the originators of "washboard harmony".



SUNSET FOUR
—the soul-inspiring singers of the Race's most beautiful spirituals.

CONGRATULATIONS to all of you on this Sixtieth Anniversary which means so much to the millions of Americans who read this message. As one of the pioneer manufacturers of Blues and Spiritual records, Paramount has constantly striven to produce this music at its best.

We have diligently aimed to preserve and perpetuate all the fine traditions—all the legendary beauty—of your best music. Paramount's artists, known the world over for their superlative talent, are constantly striving, under our direction, to advance the standards of good music. (The artists illustrated herewith are only a few of the exclusive singers and musicians who make Paramount Records).



WOOD'S BLIND JUBILEE SINGERS
nationally known spiritual singers. Now exclusive on Paramount.

That Paramount has succeeded in its aim to maintain the high standards of your music is proven by the universal popularity of Paramount Records — by the countless thousands who look to us for the "best music, out first on Paramount" — and by the thousands of good record dealers who represent Paramount to the public.

Your local dealer has the latest Paramount Records. Or, write us for complete catalog.

The New York Recording Laboratories
12 Paramount Bldg., Port Washington, Wis.



IDA COX
—known and loved by millions as the "Queen of the Blues".



"MA" RAINEY
—the "Mother of the Blues". "Ma" is a big favorite among Blues lovers.



NORFOLK JUBILEE QUARTETTE
—those harmonious boys from the Sunny South.

Paramount

REG. U.S. PAT. OFF.

The Popular Race Record

Jimmy O'Bryant's WASH BOARD BAND



YOU'LL be hypnotized by the harmony of Jimmy's Washboard Band. The way they'll make the thrills run up and down your spine will keep you playing these popular novelty Paramount records.

12246—Drunk Man's Strut and Red Hot Mama, Jimmy O'Bryant's Washboard Band. Hear the mad, wicked clarinet.

12265—Washboard and Brand New Charleston, Jimmy O'Bryant's Washboard Band.

Three Red-Hot Papa Charlie Jackson Records

- 12264—Shave 'em Dry and Coffee Pot Blues.
- 12259—The Cat's Got the Measles and I've Got What It Takes But It Breaks My Heart to Give It Away.
- 12236—Salt Lake City Blues and Salty Dog Blues.

12257—Cell Bound Blues and Ya Da Do, "Ma" Rainey and Her Georgia Jazz Band.

12263—Those Married Man Blues and Georgia Hound Blues, Ida Cox.

12272—Crying Won't Make Him Stay and Rock Aunt Dinah Rock, Vocal Duet, "Coot" Grant and "Kid" Wesley Wilson.

12262—Railroad Blues and The World's Jazz Crazy and So Am I, Trixie Smith.

12261—Confession Blues and Broadway Daddy Blues, Sodarisa Miller.

12234—Where Shall I Be and I'm Gonna Build Right On Dat Shore, Norfolk Jubilee Quartette.

12266—What You Going To Do When The World's On Fire and When I Was a Moaner, Norfolk Jubilee Quartette.

12073—When All The Saints Come Marching In and That Old-Time Religion, Paramount Jubilee Singers.

THE NEW YORK RECORDING LABORATORIES
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Go to your dealer for any of these records, 75 cents each. If there is no dealer near you, send us the coupon with 75 cents for each record you want. We pay postage on shipments of two records or more at one time. C.O.D. charge of 25 cents on C.O.D. orders.

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12264 () 12263 () 12234 ()
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Wisconsin

Send me the records
checked below, 75 cents
each.

Danny Small and Ukelele Mays



THESE famous vaudeville headliners, who have won the applause of thousands in the leading theatres of Chicago and many other cities, have decided that they can entertain additional thousands on records. Of course, they chose Paramount—*exclusively*. Here's their first one—get it today at your dealer's, or send us the coupon.

[12319—Sweet Georgia Brown and Loud Speaking] Papa, vocal duet with ukelele acc., Danny Small and Ukelele Mays.]

12311—Rough and Tumble Blues and Memphis Bound Blues, "Ma" Rainey and Her Georgia Jazz Band.

12307—Long Distance Blues and Lonesome Blues, Ida Cox, acc. by Lovie Austin and Her Blues Serenaders.

12305—Hot Papa Blues, & Mama, Don't You Think I Know "Papa Charlie" Jackson.

12313—Craving Blues, Ethel Waters, acc. by Lovie Austin and Her Serenaders and Too Sweet for Words (for dancing), Lovie Austin's Serenaders.

12322—Go Back Where You Stayed Last Night and Tennessee Blues, Viola Bartlette, acc. by Lovie Austin and Serenaders.

Spirituals

12314—You Must Come In At The Door and When I Come Out of the Wilderness, Sunset Four Jubilee Quartette.

12234—Where Shall I Be and I'm Gonna Build Right On Dat Shore, Norfolk Jubilee Quartette.

12073—When All The Saints Come Marching In and That Old Time Religion, Paramount Jubilee Singers.

Instrumentals

12321—Millenberg Joys and Sugar Babe, Jimmy O'Bryant's Famous Original Washboard Band.

Send No Money! If your dealer hasn't the want, check the numbers on the coupon and mail to us. Pay postman 75 cents each, plus small C.O.D. fee. We pay postage and insurance on orders for more than one record.

You Can't Go Wrong on These!
12317—Come On, Coot, Do That Thing and Have Your Chill, I'll Be Here When Your Fever Rises, "Coot" Grant and "Kid" Wesley Wilson with Fletcher Henderson's Orchestra.
12318—Coffin Blues and Rambling Blues, Ida Cox, Organ and Cornet acc.

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12311 () 12321 () 12073 ()
12307 () 12312 () 12317 ()
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New York
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cents each, C.O.D.

Jimmy O'Bryant's

Famous-original Band

featuring

"My Man Rocks Me" and "Chicago Skiffle"

YOU all know Jimmy O'Bryant and his original band that made the Washboard famous! Now, they have a brand new red-hot record, with a cigar box doing the heavy stuff and oodles of syncopated jazz harmony in both selections. There's a wonderful piano part in "My Man Rocks Me" which alone is worth the price of the record. Ask your dealer for Paramount No. 12339—or send us the coupon.

12339—My Man Rocks Me and Chicago Skiffle (for dancing) Jimmy O'Bryant's Famous Original Band.

12329—Thirty-Eight and Two [It Must Be Forty] (for dancing) and **Please Don't Break 'em Down**, Jimmy O'Bryant's Washboard Band.

12337—When Your Man Is Going to Put You Down [You Never Can Tell] "Coot" Grant, with piano and cornet acc. and **Find Me At The Greasy Spoon [If You Miss Me Here]**, Vocal Duet by "Coot" Grant and "Kid" Wesley Wilson, with Fletcher Henderson's Orchestra.

12332—Slave To The Blues and Oh My Babe Blues, "Ma" Rainey and Her Georgia Band.

12336—He Likes It Slow and Black Bottom Hop, Trixie Smith, acc. by Fletcher Henderson's Orchestra.

[12338—Chain Gang Blues and Wringing and Twisting Blues] a knockout by "Ma" Rainey and Her Georgia Jazz Band.

12335—I'm Going Where The Chilly Winds Don't Blow and Texas Blues, Papa Charlie Jackson.

12281—The Faking Blues and Shake That Thing, Papa Charlie Jackson and His Blues Banjo.

12312—Everybody Pile (for dancing) and **Charleston Fever**, Jimmy O'Bryant's Famous Washboard Band.



Leading Spirituals

12342—Pharaoh's Army Got Drowned and Great Jehovah, Norfolk Jubilee Quartette.

12340—Seek and Ye Shall Find and You Must Be Converted, Wood's Famous Blind Jubilee Singers.

12341—Oh Lord, Have Mercy and The Lord's Prayer, Wood's Famous Blind Jubilee Singers.

12217—Ezekiel Saw Be Wheel and Crying Holy Unto The Lord, Norfolk Jubilee Quartette.

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12329 ()	12338 ()	12340 ()
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12332 ()	12281 ()	12217 ()
	12312 ()	

Name

Address

City State

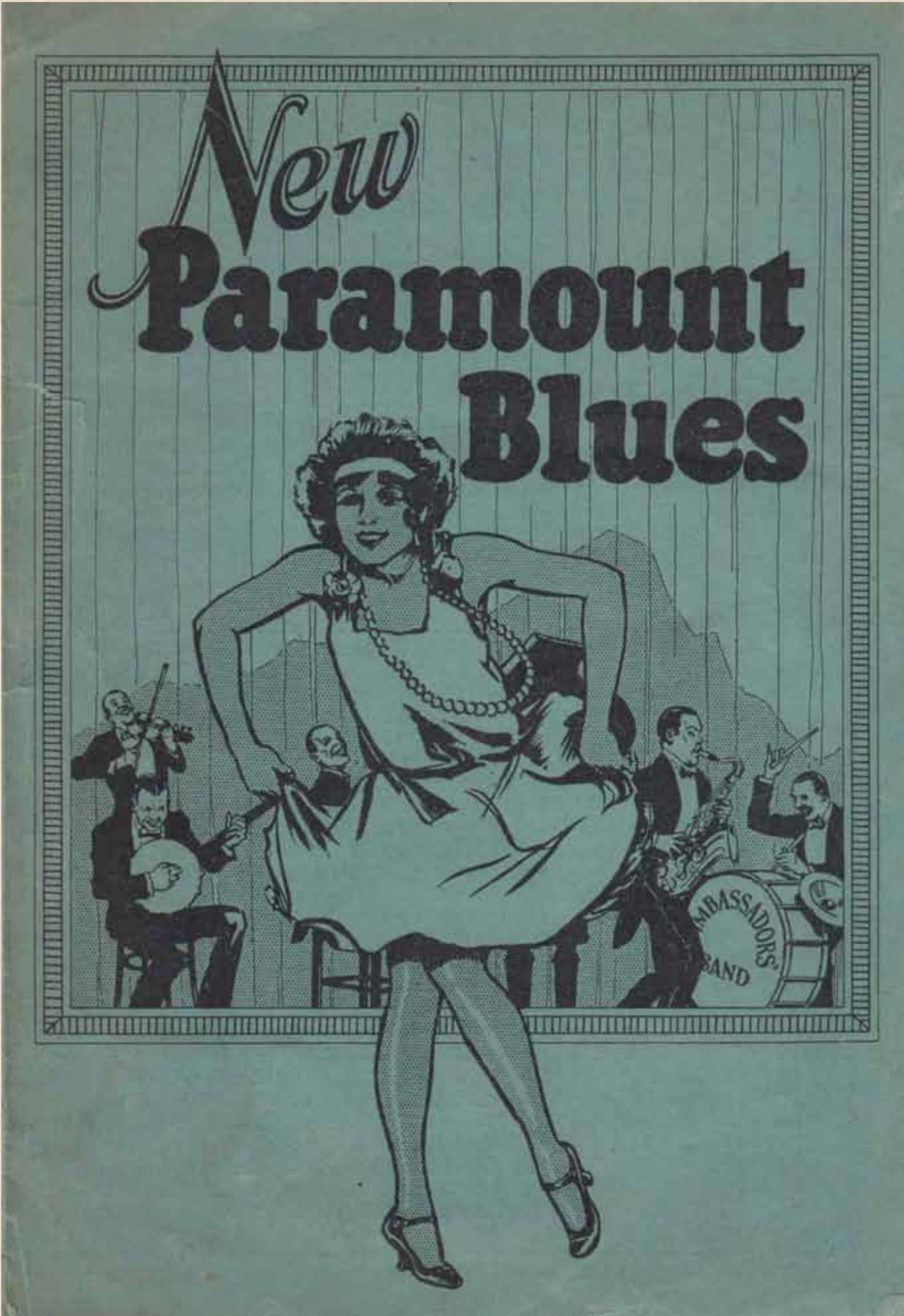


Watch
this space
in next week's
Chicago Defender
for Blind Lemon
Jefferson's great
new Paramount
Record

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The Popular Race Record




Cover of
Paramount
Records
catalog,
April 1926.

Paramount Records

THIS SUPPLEMENT GIVES YOU SOME OF THE MOST POPULAR RECORDS THAT HAVE BEEN PREVIOUSLY RELEASED.



12352—Mountain Jack Blues—Piano Acc. James Blythe
Seeking Blues
Ma Rainey and Her Georgia Band
12348—I'm Tired Of Fooling AroundWith You Jackson's Blues.Papa Charlie Jackson
12347—Booster Blues
Dry Southern Blues
Blind Lemon Jefferson
12345—Shake That Thing—Voc. Blues—Piano Acc.Viola Bartlette
Quit Knocking On My Door—Singing with Orch...Viola Bartlette
12339—My Man Rocks Me
Chicago Skiffle..J. O'Bryant's Famous Original Washboard Band
12338—Chain Gang Blues Ma Rainey and Her Georgia Band
Wringing And Twisting Blues...Ma Rainey and Her Georgia Bd.
12337—When Your Man Is Going To Put You Down (You Never Can Tell)—Cornet and Piano Acc.....Coot Grant
Find Me At The Greasy Spoon (If You Miss Me Here)—Voc. Duet
Coot Grant and Kid Wilson with F. Henderson's Orch.
12336—He Likes It Slow.....Trixie Smith Acc. by F. Henderson's Orch.
Black Bottom Hop.....Trixie Smith Acc. by F. Henderson's Orch.
12335—I'm Going Where The Chilly Winds Don't Blow
Texas Blues.....Papa Charlie Jackson
12334—How Can I Miss You When I've Got Dead Aim
I Ain't Got Nobody.....Ida Cox with Lovie Austin's Serenaders
12332—Slave To The Blues.....Ma Rainey Acc. by Her Georgia Band
Oh My Babe Blues.....Ma Rainey Acc. by Her Georgia Band
12330—Everybody's Doing That Charleston Now
Love Me Like You Used To Do
Trixie Smith with Fletcher Henderson's Orch.
12329—Thirty Eight And Two (It Must Be Forty)—For Dancing
Please Don't Break 'Em Down
Jimmy O'Bryant's Famous Original Washboard Band
12327—Outside Of That He's All Right With Me
You Gotta Know How
Ozie McPherson with Lovie Austin's Serenaders
12325—How Long Daddy How Long—Blues Solo—Banjo Acc.—C. Jackson
One Time Woman Blues..I. Cox—Acc. by L. Austin's Serenaders
12324—You Dirty Mistreater—Duet...Orch. Acc.
"Coot" Grant and "Kid" Wilson with Fletcher Henderson's Orch.
Speak Now Or Hereafter Hold Your Peace—Cornet and Piano Acc.
"Coot" Grant



12322—Go Back Where You Stayed Last Night—Voc. Blues
Tennessee Blues.....Viola Bartlette
Acc. by Lovie Austin's Serenaders
12320—All I Want Is A Spoonful
Maxwell Street Blues
Voc. Solo—Banjo Acc.—C. Jackson
12318—Coffin Blues—Acc. Organ and Cornet
Rambling Blues—Acc. Organ & Cornet
Ida Cox
12317—Come On Coot Do That Thing—
Voc. Duet. Coot Grant & Kid Wilson
Have Your Chill I'll Be Here When
Your Fever Rises.....Wilson with
Fletcher Henderson's Orch.
12313—Craving Blues.....Ethel Waters
Too Sweet For Words—For Dancing
Lovie Austin's Serenaders
12312—Everybody Pile—For Dancing
Charleston Fever..J. O'Bryant's Famous Original Washboard Bd.
12311—Tough And Tumble Blues.....Ma Rainey and Her Georgia Band
Memphis Bound Blues.....Ma Rainey and Her Georgia Band
12310—You Can't Shake It In Here—Novelty.....Ray Logan
Lost John Blues—Novelty...Ray Logan—Accompanying Himself
12308—Down To The Bricks.....Jimmy O'Bryant's Famous
I Found A Good Man Her All.....Original Washboard Band
12307—Long Distance Blues—Acc. Lovie Austin's Serenaders..Ida Cox
Lonesome Blues—Acc. Lovie Austin's Serenaders.....Ida Cox
12306—Reckless Don't Care Mama Blues.....Sodarissa Miller
Midnight Special.....Sodarissa Miller
12305—Hot Papa Blues.....Charlie Jackson
Mama Don't You Think I Know.....Charlie Jackson
12304—Fat Meat And Greens—Piano Solo.....James Blythe
Jimmie Blues—Piano Solo.....James Blythe
12303—Night Time Blues.....Ma Rainey and Her Georgia Band
Fore Day Honory Seat.....Ma Rainey with Her Georgia Band
12300—Don't Shake It No More.....Lovie Austin's Serenaders
Rampart Street Blues.....Lovie Austin's Serenaders
12299—Switch It Miss Mitchell—Vocal.....Priscilla Stewart
Going To The Nation.....Priscilla Stewart
12298—Southern Woman's Blues—Acc. L. Austin's Serenaders..Ida Cox
Mistreatin' Daddy Blues—Acc. L. Austin's Serenaders..Ida Cox
12297—The Joys—Inst. O'Bryant's Famous Original Washboard Band
Switch It Miss Mitchell..O'Bryant's Famous Orig.Washboard Bd.
12296—Mama Don't Allow It.....Charlie Jackson
Take Me Back Blues.....Charlie Jackson
12295—Stormy Sea Blues—Vocal Blues.....Ma Rainey
Levee Camp Moan—Vocal Blues.....Ma Rainey
12294—Three J Blues.....Jimmy O'Bryant's Famous
Steppin On The Gas.....Original Washboard Band
12293—Fightin' Blues—Vocal.....Sodarissa Miller
Nobody Knows.....Sodarissa Miller
12291—Black Crepe Blues.....Ida Cox
Fare Thee Well Poor Gal.....Ida Cox
12290—Louisiana Hoo Doo Blues.....Ma Rainey
Goodbye Daddy Blues.....Ma Rainey

12289—I'm Alabama Bound..Papa Charlie Jackson
Drop That Sack....Papa Charlie Jackson
12280—Priscilla Blues—Piano Acc.—J. O'Bryant
I Was Born A Brownskin And You Can't
Make Me Blue.....Priscilla Stewart
12284—Army Camp Harmony Blues...Ma Rainey
Explaining The Blues..and Her Georgia Bd.
12283—Mojo Blues..L. Austin and Her Serenaders
Heebie Jeebies...L. Austin and Serenaders
12282—Someday Blues—Acc. Lovie Austin and Serenaders.....Ida Cox
Cold Black Ground Blues—Acc. L.Austin and Serenaders..I. Cox
12281—Shake That Thing.....Charlie Jackson
The Faking Blues.....Charlie Jackson
12279—Homeward Bound Blues.....Jones Paramount Charleston Four
Old Steady Roll.....Jones Paramount Charleston Four
12278—Charleston, South Carolina.....Lovie Austin's Blues Serenaders
Charleston Mad.....Priscilla Stewart—Vocal Chorus
12277—Georgia Break Down.....Jimmy O'Bryant's Washboard Band
Peepin' Blues.....Lovie Austin's Blues Serenaders
12276—Sunshine Special—Piano Acc.—James Blythe..Sodarissa Miller
Re Yourself—Piano Acc.—James Blythe.....Sodarissa Miller
12275—Mister Man-Part I—Voc. Duet...Ida Cox and Charlie Jackson
Mister Man-Part II—Voc. Duet...Ida Cox and Charlie Jackson
12272—Crying Won't Make Him Stay—Voc. Solo—Piano Acc.
Rock Aunt Dinah Rock—Voc. Duet..Coot Grant and Kid Wilson
12265—Washboard.....O'Bryant's Washboard Band
Brand New Charleston.....O'Bryant's Washboard Band
12264—Shave 'Em Dry.....Charlie Jackson
Coffee Pot Blues.....Charlie Jackson
12263—Those Married Man Blues—Orch. Acc.....Ida Cox
Georgia Hound Blues—Orch. Acc.....Ida Cox
12262—Railroad Blues—Orch. Acc.....Trixie Smith
The World's Jazz Crazy And So Am I—Orch. Acc..Trixie Smith
12260—Skoodlum Blues.....Jimmy O'Bryant and His Washboard Trio
Midnight Strutters..Jimmy O'Bryant and His Washboard Band
12259—The Cats Got The Measles.....Charlie Jackson
I've Got What It Takes.....Charlie Jackson
12258—Blue Kentucky Blues.....Ida Cox and Her Five Blue Spells
Misery Blues.....Ida Cox and Her Five Blue Spells
12257—Cell Bound Blues.....Ma Rainey and Her Georgia Jazz Band
Ya Da Do.....Ma Rainey and Her Georgia Jazz Band
12256—Mining Camp Blues.....Trixie Smith and Her
You've Got To Beat Me To Keep Me...Down Home Syncopators
12254—Low Down Painful Blues—Piano Acc. J. Blythe..Lottie Beaman
Sugar Daddy Blues—Piano Acc. J. Blythe.....Lottie Beaman

12255—Steppin' On The Blues
L. Austin and Her Blues Serenaders
Traveling Blues
12253—The Woman Ain't Born—Piano Acc.
Tall Brown Blues—Piano & Clar. Acc.
Priscilla Stewart
12252—Jealous Hearted Blues
See See Rider Blues
Ma Rainey and Her Georgia Band
12251—Graveyard Bound Blues
Mississippi River Blues
Ida Cox and Her Five Blue Spells
12250—New Orleans Goofer Dust Blues
The Stomps.....Thelma LaVizzo
12349—Everybody Loves My Baby..T. Smith
How Come You Do Me Like You Do

12248—Black Hand Blues—Acc. Lovie Austin and Her Blues Serenaders
Skee Da De—Acc. L. Austin and Her Blues Serenaders..J. Davis
12246—Red Hot Mama.....Jimmy O'Bryant and His Washboard Trio
Drunk Man's Strut..Jimmy O'Bryant and His Washboard Trio
12238—Countin' The Blues...Ma Rainey—Acc. by Her Georgia Band
Jelly Bean Blues.....Ma Rainey—Acc. by Her Georgia Band
12236—Salt Lake City Blues.....Charlie Jackson
Salty Dog Blues.....Charlie Jackson
12238—Cherry Picking Blues—Acc. Lovie Austin's Serenaders..Ida Cox
Wild Women Don't Have Any Blues—Acc. L. Austin's Serenaders
12261—Confession Blues—Piano Acc.—James Blythe...Sodarissa Miller
Broadway Daddy Blues—Piano Acc.—J. Blythe..Sodarissa Miller

BEST SPIRITUALS

12342—Pharaoh's Army Got Drowned.....Norfolk Jubilee Quartette
Great Jehovah.....Norfolk Jubilee Quartette
12315—This Train Is Bound For Glory..Wood's Famous Blind Jub.Singers
Lord I'm Troubled.....Wood's Famous Blind Jub. Singers
12314—You Must Come In At The Door.....Sunset Four Jubilee Singers
When I Come Out Of The Wilderness..Sunset Four Jub. Singers
12221—Jerusalem Morn.....Sunset Four
Do You Call That Religion.....Sunset Four
12073—When All The Saints Come Marching In..Paramount Jub.Singers
That Old Time Religion.....Paramount Jub. Singers
12035—My Lord's Gonna Move This Wicked Race.....Norfolk Jub. Qt.
Norfolk Jub. Qt.
12285—Oh Lord What A Morning.....Sunset Jubilee Quartette
Hand Me Down The Silver Trumpet...Sunset Jubilee Quartette
12331—Tell Me Where Are You Building..The C. A. Tindley Bible Class
When The Gates Swing Wide.....Gospel Singers
12217—Ezekiel Saw De Wheel.....Norfolk Jubilee Quartette
Crying Holy Unto The Lord.....Norfolk Jubilee Quartette
12234—Where Shall I Be.....Norfolk Jubilee Quartette
I'm Gonna Build Right On Dat Shore..Norfolk Jubilee Quartette
12092—His Eye Is On The Sparrow—Piano Acc.....Madame Lawrence
Stand By Me—Piano Acc.....Rev. W. A. White
12302—Divine Relationship Of Man To God
Prayer.....Rev. W. A. White

Supplement
to Paramount
Records
catalog,
April 1926.

"Let's Get Along"

by "Papa" Charlie Jackson

YOU couldn't blame him—the way his sweetie was carryin'-on with another man at the dance. He wasn't rude, he wasn't rough, but when he said "Let's Get Along, Baby," she got. "Papa" Charlie Jackson has made a great record in this Paramount No. 12358. He accompanies himself, as usual on his Blues Banjo, and Boy! he sure does accompany! If your dealer hasn't No. 12358, send us the coupon.

"At the dance the other night,
It was a disgrace,
The way you flirted with a man
In front of my face—
Let's get along, baby, let's get along!"

12355—I'm So Blue Since My Sweetie Went Away and Nobody Rolls Their Jelly Roll Like Mine, Ozie McPherson with Orchestra.

12354—Long Lonesome Blues and Got the Blues, Blind Lemon Jefferson.

12261—Shake That Thing and The Faking Blues, "Papa" Charlie Jackson.

12353—Do Lawd Do and Night and Day Blues, Ida Cox, acc. by Lovie Austin's Blues Serenaders.

12357—Stack o' Lee Blues and Yonder Come the Blues, a new, big-hit record by "Ma" Rainey and Her Georgia Band.

12347—Booster Blues and Dry Southern Blues, Blind Lemon Jefferson and his Guitar.

12338—Chain Gang Blues and Wringing and Twisting Blues, "Ma" Rainey with Her Georgia Band.

12352—Mountain Jack Blues, "Ma" Rainey with piano Acc. by James Blythe, and **Seekin' Blues,** "Ma" Rainey and Her Georgia Band.

12346—I'm Tired of Fooling Around With You and Jackson's Blues, "Papa" Charlie Jackson.

INSPIRING SPIRITUALS

12356—I'm Gonna Do All I Can for My Lord and Jesus Lay Your Head in the Window, Norfolk Jubilee Quartette.

12315—This Train Is Bound for Glory and Lord, I'm Troubled, Wood's Famous Blind Jubilee Singers.

12342—Pharaoh's Army Got Drowned and Great Jehovah, Norfolk Jubilee Quartette.

12073—When All the Saints Come Marching In and That Old Time Religion, Paramount Jubilee Singers.

Send No Money! If your dealer is out of the records you want, send us the coupon below. Pay postman 75 cents for each record, plus small C. O. D. fee when he delivers records. We pay postage on shipments of two or more records.

Paramount
REG. U.S. PAT. OFF.
The Popular Race Record

Name _____
Address _____
City _____ State _____

The New York Recording Laboratories
22 Paramount Bldg.,
Fort Washington, Pa.
Send me the records checked () below, 75 cents each.

() 12358	() 12357	() 12356
() 12355	() 12347	() 12315
() 12354	() 12338	() 12342
() 12261	() 12352	() 12073
() 12353	() 12346	

"Broken Hearted Blues"

By "Ma" Rainey

I'm goin' to get myself a pair of
To lead this lonesome trail:
If I don't find that good man o' mine,
I'll spend the rest of my life in jail.

HERE'S a story that never grows old. Man gone — good woman left behind — bloodhounds on the trail! And it takes "Ma" Rainey to sing a Blues like this. She and her Georgia Jazz Band have made a great record in this Paramount No. 12364. Get it today at your dealer's, or send us the coupon.

12364—Broken Hearted Blues and Jealousy Blues, "Ma" Rainey with Her Georgia Band.

Every One of These is Hot!

12366—The Judge Cliff Davis Blues and Mumsy Mumsy Blues, "Papa" Charlie Jackson and His Blues Banjo.

12354—Long Lonesome Blues and Got the Blues, by Blind Lemon Jefferson.

12363—Outbound Train Blues and You Don't Mean Me No Good, Viola Bartlette with Lovie Austin's Serenaders.

12347—Booster Blues and Dry Southern Blues, Blind Lemon Jefferson.

12261—Shake That Thing and The Faking Blues, "Papa" Charlie Jackson.

20341—Mobile Blues, Clarinet Solo by Boyd Senter and **St. Louis Blues,** Chicago Delux Orchestra.

12357—Stack o' Lee Blues and Yonder Come the Blues, "Ma" Rainey with Her Georgia Band.

Inspiring Spirituals

12345—The Little Wheel Is Rolling in My Heart and One Morning Soon, Woods Famous Blind Quartette.

12334—Where Shall I Be and I'm Gonna Build Right On Dat Shore, Norfolk Jubilee Quartette.

12342—Pharaoh's Army Got Drowned and Great Jehovah, Norfolk Jubilee Quartette.

12315—This Train Is Bound For Glory and Lord, I'm Troubled, Woods Famous Blind Jubilee Singers.


Send No Money! If your dealer is out of the records you want, send us the coupon below. Pay postman 75 cents for each record, plus small C. O. D. fee when he delivers records. We pay postage on shipments of two or more records.

Paramount
REG. U.S. PAT. OFF.
The Popular Race Record


Name _____
Address _____
City _____ State _____

The New York Recording Laboratories
22 Paramount Bldg.,
Fort Washington, Pa.
Send me the records checked () below, 75 cents each.


() 12364	() 12347	() 12365
() 12366	() 12261	() 12234
() 12354	() 20341	() 12342
() 12363	() 12357	() 12315




Blind Lemon Jefferson




Norfolk Quartette



Ma Rainey




Charlie Jackson



Paramount

The Popular Race Record



Paramount

P. 252
2000
Sept. 27/26

The New York Recording Laboratories
1140 BROADWAY
NEW YORK

Letterhead used for Paramount's New York operations, September 1926.

Broadway Records

P. 274
300
Oct. 27/26



Dance Selections With Vocal Choruses

- | | |
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| 1033 | Pretty Cinderella—Fox Trot, Vocal Chorus Billy Jones
Ting A Ling (The Waltz of the Bells)—Waltz
Hollywood Dance Orchestra |
| 1032 | I'd Love To Call You My Sweetheart—Fox Trot, V. C., C. Vaughn
Hollywood Dance Orchestra
For My Sweetheart—Fox Trot, Vocal Chorus C. Vaughn
Sam Lanin's Orchestra |
| 1031 | I Wish You Were Jealous of Me—Waltz, Voc. Chor. Hugh Donovan
Sleepy Head—Waltz, Voc. Chorus Hugh Donovan
Adrian Schubert's Salon Orchestra |
| 1030 | In A Little Garden (You Made Paradise)—Fox Trot, V. C., D. Pierce
Me Too Ho-Ho! Ha-Ha!—Fox Trot, Voc. Chorus A. Fields
Sam Lanin and His Orchestra |
| 1029 | Who Wouldn't—Fox Trot, Vocal Chorus Billy Jones
Imperial Dance Orchestra
And Then I Forget—Fox Trot, Vocal Chorus A. Fields
Sam Lanin and His Orchestra |
| 1028 | Cherie, I Love You—Waltz, Vocal Chorus Irving Kaufman
Newport Society Orchestra
I'm Walking Around In Circles—Fox Trot, V.C. Irving Kaufman
Sam Lanin and His Orchestra |
| 1027 | Baby Face—Fox Trot, Vocal Chorus
How Many Times—Fox Trot, V. C. The Yankee Ten Orchestra |
| 1026 | I'm Looking At The World Through Rose Colored Glasses—
Oh If I Only Had You—Fox Trot, Vocal Chorus Irving Kaufman
Imperial Dance Orchestra |
| 1024 | Barcelona—Fox Trot, Vocal Chorus Billy Jones
Roses Remind Me Of You—Fox Trot, Vocal Chorus W. Jones
Hollywood Dance Orchestra |


Twin Six Hawaiian Guitar Records

- | | |
|------|--|
| 1025 | Hen House Blues—Twin Six Guitar
Memphis Blues—Twin Six Guitar
Jack Penewell |
| 8018 | Hello Aloha—Twin Six Guitar
Last Night I Was Dreaming Of You—
Jack Penewell
Jack Penewell |

Window display featuring releases on Paramount's sister company Broadway Records, October 1926.

Fat Mouth Blues

by "Papa Charlie" Jackson



"She's a long, tall woman with coal black curly hair,
One gold tooth and you'll know her everywhere,
She used to be mine, but a fat mouth's got her now."

So sings "Papa Charlie"—broken hearted and sad—when the fat mouth walks off with his brown. Hard luck, Charlie, but it's a wonderful Blues you've sung. Ask your dealer for "Fat Mouth Blues", Paramount No. 12422, or send us the coupon.

[12422—Fat Mouth Blues and Gay Cat—tin', Papa Charlie Jackson.]

12407—That Black Snake Mean and Stocking Feet Blues, Blind Lemon Jefferson.

12419—Little Low Mama Blues and Gravin' Hearted Blues, "Ma" Rainey.

12417—Sawmill Blues and Barrel House Man, Elzadie Robinson; Piano acc. by Will Ezell.

12401—Cotton Field Blues and Red River Blues, Dad Nelson and His Guitar.

12410—Bird Nest Blues and Don't Fall On Me Bones, Ardelle "Shelly" Bragg.

12412—Love Me, Mr. Strange Man and Effervescent Daddy, Eloise Bennett.

12354—Long Lonesome Blues and Got The Blues, Blind Lemon Jefferson.

12387—Early Morning Blues and West Coast Blues, Blind Blake and His Guitar.

Favorite Spirituals

12416—After A While and Baptize Me, Rev. J. M. Gates.

12396—I Heard The Voice of Jesus and Fight On, Your Time Ain't Long, Biddleville Quintette.

12406—Way Down In Egypt Land and Heaven Is My View, Biddleville Quintette.

12035—Father, Prepare Me, and My Lord's Gonna Move This Wicked Race, Norfolk Jubilee Quartette.

Send No Money!

If your dealer is out of the records you want, send us the coupon below. Pay postman 75 cents for each record, plus small C. O. D. fee when he delivers records. We pay postage on shipments of five or more records.

The New York
Libraries
Send me the records checked () below.
75 cents each.

() 12407	() 12419	() 12417
() 12401	() 12410	() 12410
() 12410	() 12412	() 12354
() 12407	() 12416	() 12396
() 12406	() 12035	() 12416

Name _____
Address _____
City _____ State _____

Paramount

The Popular Race Record

← TRIM HERE

Inspiring Sermons

By World Famous Preachers

Wonderful Sermons by the World's Greatest Preachers are brought to your home in these records.

REV. J. M. GATES and GOSPEL SINGERS

12412—The Dying Gambler
Praying For The Pastor
After A While

12416—Baptize Me
After A While

12413—Death's Black Train Is Coming
Need Of Prayer

1061—Waiting At The Beautiful Gate
Tell Me How Did You Feel

BISHOP GRACE From the Holy Land
Resurrection Of The Friend

1257—You May Be Healed

REV. J. C. HURNETT With Singing

14173—Go Wash In Jordan Seven Times
Drive And Go Forward

14166—The Downfall Of Nebuchadnezzar
Heaven Heard Of This

BIDDLEVILLE QUINTETTE—
Sermons with Singing

12421—Whoever Will May Come
Show Play Lord

12406—Way Down In Egypt Land
Heaven Is My View

12396—I Heard The Voice Of Jesus Say Come
Fight On Your Time Ain't Long

12387—On Your Feet Tonight
Wait! That A Mighty Day

CALVIN P. DIXON—Evangelist
14057—The Pedigree Son
As An Eagle Stretch Up Her Nest

REV. W. A. WHITE—Prayer
12302—Prayer
Devine Relationship Of God To Man

Beautiful Spirituals by Favorite Quartettes

We have gathered together the best Spiritual songs that are to be found, made especially beautiful by Selected Quartettes of the Race.

NORFOLK JUBILEE QUARTETTE

This foursome of mellow voices render these selections most beautifully.

12421—Oh the Shoes that My Lord Gave Me
Do You Want To Be A Lover Of The Lord

12035—My Lord's Gonna Move This Wicked Race
Father Prepare Me

12217—Ezekiel Saw De Wheel
Crying Holy Unto The Lord

12266—What You Gonna Do When The World's On Fire
When I Was A Moaner

What is more pleasing, more inspiring, than to enjoy a few moments of good Spiritual music.

WOODS BLIND QUARTETTE

You cannot appreciate the fineness of harmony unless you hear these recordings.

12341—Oh Lord Have Mercy
The Lords Prayer


12315—This Train Is Bound For Glory
Lord I'm Through

PARAMOUNT JUBILEE SINGERS

12073—When All The Saints Come Marching In
That Old Time Religion

GRACE OULAW AND JUBILEE SINGERS

12414—I've Got A Home In That Rock
In Some Lonesome Graveyard



REV. S. J. WORELL

An astounding new and powerful sermon by a great Preacher, Rev. S. J. Worell (Steamboat Bill)

1067—Christ Healing the Blind
Noah Building the Ark
Acc. by the McBride sisters

POSTMASTER—Return postage guaranteed.
F. W. Boerner Co., Port Washington, Wis.

P. 28
20,000
Jan. 3/27

SAVE OUR COUPONS and YOU SAVE MONEY

With our new records you get one premium coupon. Save these coupons until you have three—then send them in with an order for four more records and you get one record FREE. Your choice from our entire catalog. If you want to double your earnings just send the money with the order. It is just as easy to send the money with the order as later and you are ahead just twice as much. Besides you save the 15c C. O. D. fee.

SEND NO MONEY—PAY POSTMAN

Send no money with the order unless you care to.

That Snake Black Moan

Record No. 12407

THAT BLACK SNAKE MOAN
STOCKING FEET BLUES

If you haven't already ordered this record be sure to order it now.—It is by far the biggest selling record on the market and it well deserves its popularity. Blind Lemon has a moanin' voice that seems to grip you and carry you along with his song. We'll guarantee that you will be more than pleased with this record.

BLIND LEMON'S BEST RECORDS

12373—Clock House Blues
Jack O' Diamonds Blues

12367—Long Lonesome Blues
Got The Blues

12394—Long Lonesome Blues
Regain Back

12341—Booster Blues
Dry Southern Blues

Blind Lemon Jefferson you know plays the guitar in his own particular style and slugs to his own accompaniment. And he does sing. Oh! Boy.

Sacred Selections

You will enjoy

Selections such as these are bound to make a lasting impression.

HOMER QUINCY SMITH
Vocal Solo—with Organ

12435—Go Down Moses
I Want To Walk With Jesus

DEACON L. J. BATES
Vocal with Guitar Acc.

12386—All I Want Is That Pure Religion
I Want To Be Like Jesus In My Heart

BLIND JOE TAGGART and EXMA TAGGART
Vocal Duet—with Guitar

1063—I Wish My Mother Was On That Train
I'll Be Satisfied

BO WEAVIL JACKSON in a Jubilee Song
Vocal with Guitar

12390—When All The Saints Come Marching In
I'm On My Way To Kingdom Land

AME. TARTT LAWRENCE—Vocal Solo

12328—I Do Don't You
What Are They Doing In Heaven

12092—His Eye Is On The Sparrow
Stand By Me

SAM BUTLER—Voice and Guitar

1056—Heaven Is My View
Christians Fight On, Your Time ain't Long

MADAME FAIRFAX—Vocal Solo

12040—I'm So Glad Trouble Don't Last Always
Somebody's Knocking At Your Door

NORFOLK JUBILEE QUARTETTE

12231—Where Shall I Be
I'm Gonna Build Right On Dat Shore

12356—I'm Gonna Do All I Can For My Lord
Jesus Lay Your Head In The Window

F.W. Boerner mail order record bulletin, offering releases on Paramount and other labels, January 3, 1927. (Outside, this page, inside, next page.)

← TRIM HERE

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→ TRIM HERE



F. W. Boerner Co. New Year Record Bulletin

"PAPA" CHARLIE JACKSON
Your old friend Charlie is with us again with a brand new record you're sure to like.

12422—Fat Mouth
12383—Bad Luck Woman Blues
12335—I'm Going Where The Chilly Winds Don't Blow
12281—Shake That Thing
Faking Blues

Charlie Jackson
C. Jackson
Charlie Jackson
Charlie Jackson

IDA COX—Blues Queen
Here are two of Ida's favorite songs—Hear them

12325—How Long Daddy How Long
12353—Do Lawd Do
Night And Day Blues

DAD NELSON and His Guitar
Old Dad Nelson is a wonder with the guitar as his first two records listed below show. You should include at least one of them with your order.

12430—Coon Can Blues—Vocal with Guitar
12401—Red River Blues—Vocal with Guitar
Cottonfield Blues

ARDELL BRAGG—A New Star
Arde'll's record of Pig Meat Blues made her a Star. Her newest record is equally as good.

12429—What Makes You Treat Me This Way
That's All Right—Orch. Acc.
12398—Pig Meat Blues—Vocal Blues
Canebrake Blues—Piano Acc.

VICTORIA SPIVEY
Victoria Spivey is today perhaps the most popular of Blues singers—Her moanin' voice just gets 'em.

8410—It's Evil Hearted Me—Vocal
8401—Big Houston Blues
8338—Black Snake Blues
8370—Spider Web Blues
8389—Blue Valley Blues—Piano Acc.
Humored And Petted Blues

LEOLA B. WILSON—New Star
Leola B. is another Blues singer who has recently been added to our list of stars—Her first three records

12426—State St. Man
12392—Ashley Street Blues—Guitar Acc.
Dying Blues—by Blind Blake

JAZZ BABY MOORE & CO.
Here is a comedy record you will enjoy.

1045—Pistol Paul's Sermon
Morning Prayer—Comedy

MME. "MA" RAINCY
Mme. Ma Rainey is anxious that you all hear She's proud of it. So are we.

12419—LITTLE LOW MAMA BLUES
12395—Down In The Basement
12338—Chain Gang Blues
12295—Stormy Sea Blues
Levee Camp Blues

BO WEAVER JACKSON
Bo Weaver sings Some Scream High Yellow as if he really meant it—It's great.

12423—Some Scream High Yellow—Vocal
12389—You Can't Keep No Brown
Pistol Blues

SARA MARTIN'S BLUES
Sara's records speak for themselves.

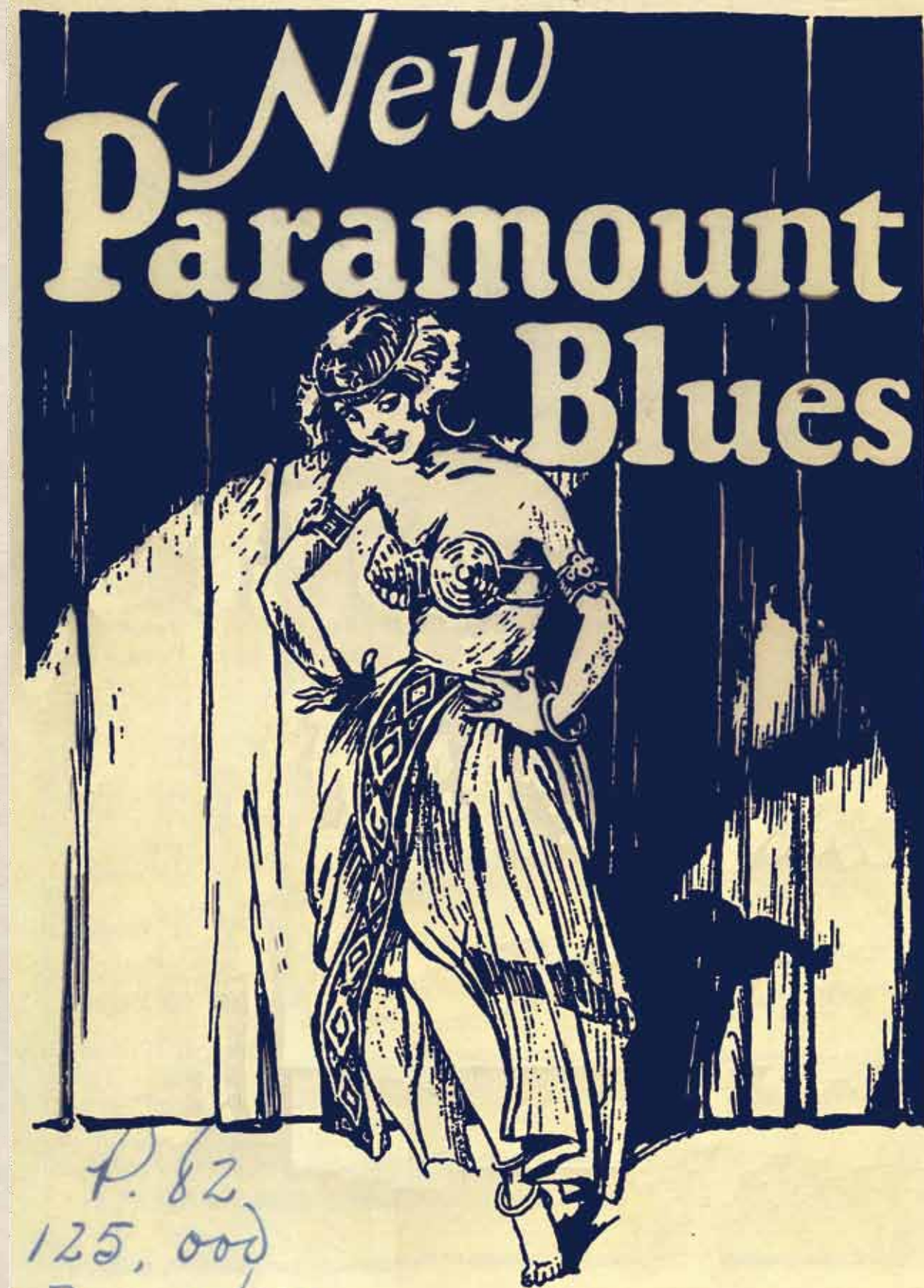
8412—Shipwrecked Blues—Piano Acc.
8391—Look Out Mr Jazz—Piano Acc.
A Glass Of Beer A Hot Dog And You

CLARA SMITH
Clara Smith knows her onions but it isn't onions she sings about in her latest record.

14160—Ain't Nothin' Cookin' What Your Smellin'
14150—Whip It To A Jelly
How'm I Doin'

SNAPPY INSTRUMENTALS
For Dancing

12428—Ape Man Blues
12433—Shake That Thing
12409—It Must Be The Blues
12400—It's Tight Jim
12405—Tiger Rag
12380—Chicago Mess Around
12359—Don't Forget to do the Mess Around
1007—Snag It—Fox Trot
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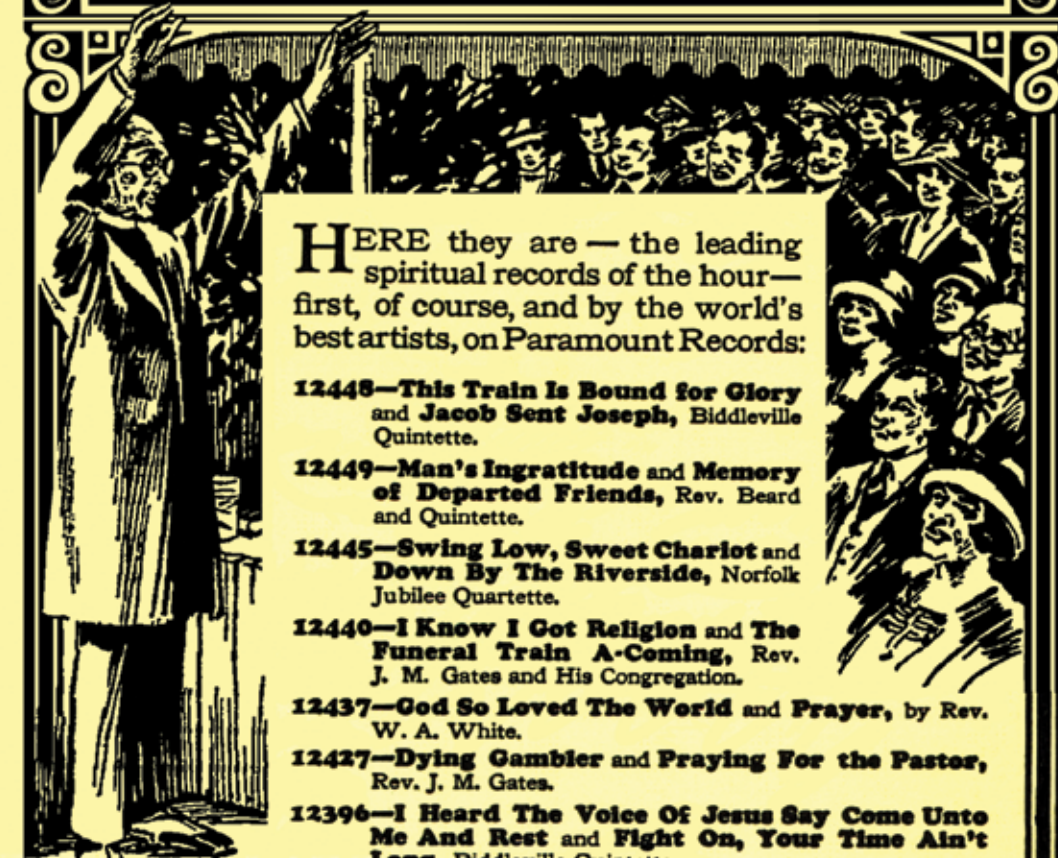


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Favorite Paramount Spirituals



HERE they are — the leading spiritual records of the hour—first, of course, and by the world's best artists, on Paramount Records:

12448—This Train Is Bound for Glory and **Jacob Sent Joseph**, Biddleville Quintette.

12449—Man's Ingratitude and Memory of Departed Friends, Rev. Beard and Quintette.

12445—Swing Low, Sweet Chariot and Down By The Riverside, Norfolk Jubilee Quartette.

12440—I Know I Got Religion and The Funeral Train A-Coming, Rev. J. M. Gates and His Congregation.

12437—God So Loved The World and Prayer, by Rev. W. A. White.

12427—Dying Gambler and Praying For the Pastor, Rev. J. M. Gates.

12396—I Heard The Voice Of Jesus Say Come Unto Me And Rest and Fight On, Your Time Ain't Long, Biddleville Quintette.

12386—All I Want Is That Pure Religion and I Want To Be Like Jesus In My Heart, Deacon L. J. Bates.

12234—Where Shall I Be and I'm Gonna Build Right On Dat Shore, Norfolk Jubilee Quartette.

12217—Ezekiel Saw De Wheel and Crying Holy Unto The Lord, Norfolk Jubilee Quartette.

12073—When All The Saints Come Marching In and That Old Time Religion, Paramount Jubilee Quartette.

12035—Father, Prepare Me and My Lord's Gonna Move This Wicked Race, Norfolk Jubilee Quartette.

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RABBIT FOOT BLUES

by Blind Lemon Jefferson

BLIND Lemon Jefferson, exclusive Paramount artist, added a wonderful hit to his long list of Blind Lemon Blues when he sang "Rabbit Foot Blues". A great accompaniment, too, on his guitar. Ask for Paramount No. 12454 at your dealer's, or send us the coupon.

[12454—Rabbit Foot Blues and Shuckin' Sugar]
Blues, Blind Lemon Jefferson and His Guitar.

[12453—LOUISIANA LO BO and QUEEN ST. RAG.]
Norfolk Jazz Quartette.

12447—Sad and Blue, Iva Smith; Cow Cow Davenport at the Piano and **Third Alley Blues**, Iva Smith; Cow Cow Davenport, Piano and Leroy Pickett, Violin.

12407—That Black Snake Moan and Stealing Feet Blues, Blind Lemon Jefferson.

12431—Stonewall Street Blues and Too Tight, Blind Blake and His Guitar.

12457—Goose Grease and Down in Gallion, John Williams' Syncop Jazzers.

12451—The Bumps and What's That Thing? Jeanette and Her Syncop Jazzers.

12458—Doggin' Me and Wolf Man, Ardelle Bragg; Piano Acc. by "Tiny" Parham.

12456—Down Home Moan and Back to Town Blues, Marie Bradley; Piano and Violin Acc.

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Favorite Spirituals
12448—This Train Is Bound For Glory and Jacob Seat Joseph, Biddleville Quintette.
12449—I'm Going If It Takes My Life and I've Left This World, Rev. J. M. Gates.
12073—When All The Saints Come Marching In and That Old-Time Religion, Paramount Jubilee Singers.
12396—I Heard The Voice Of Jesus and Fight On, Your Time Ain't Long, Biddleville Quintette.

Send No Money!
If your dealer is out of the records you want, send us the coupon below. Pay postman 75 cents for each record, plus small C. O. D. fee when he delivers records. We pay postage on shipments of two or more records.

The New York Recording Laboratories
12 Paramount Bldg.
Port Washington, N.Y.

Send me the records checked () below, 75 cents each.

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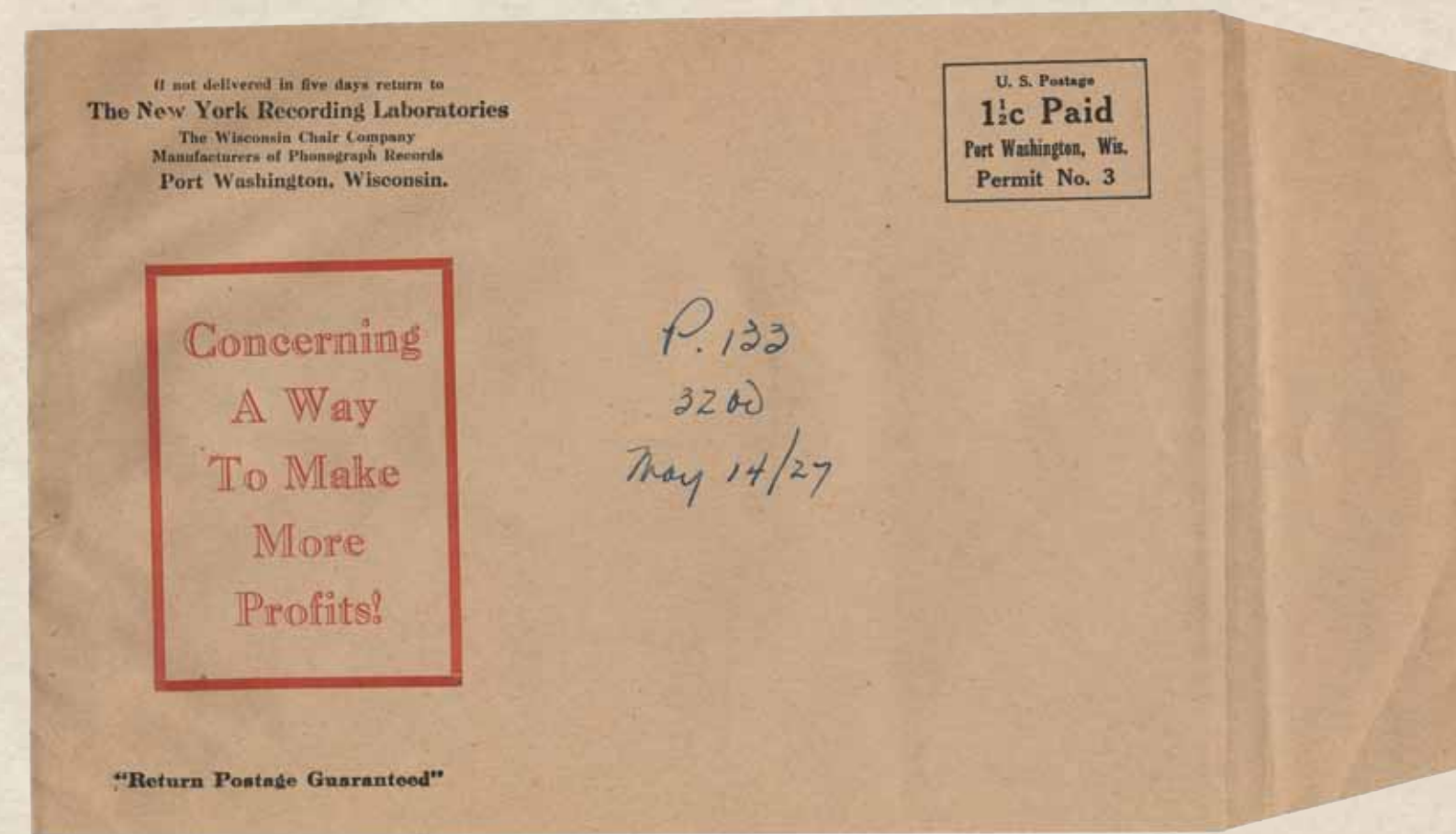
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The Popular Race Record

It's Hot - by Charlie Jackson
No 12461

Cool Man Blues

Paramount | *The Popular Race Record*



It's Here Now!

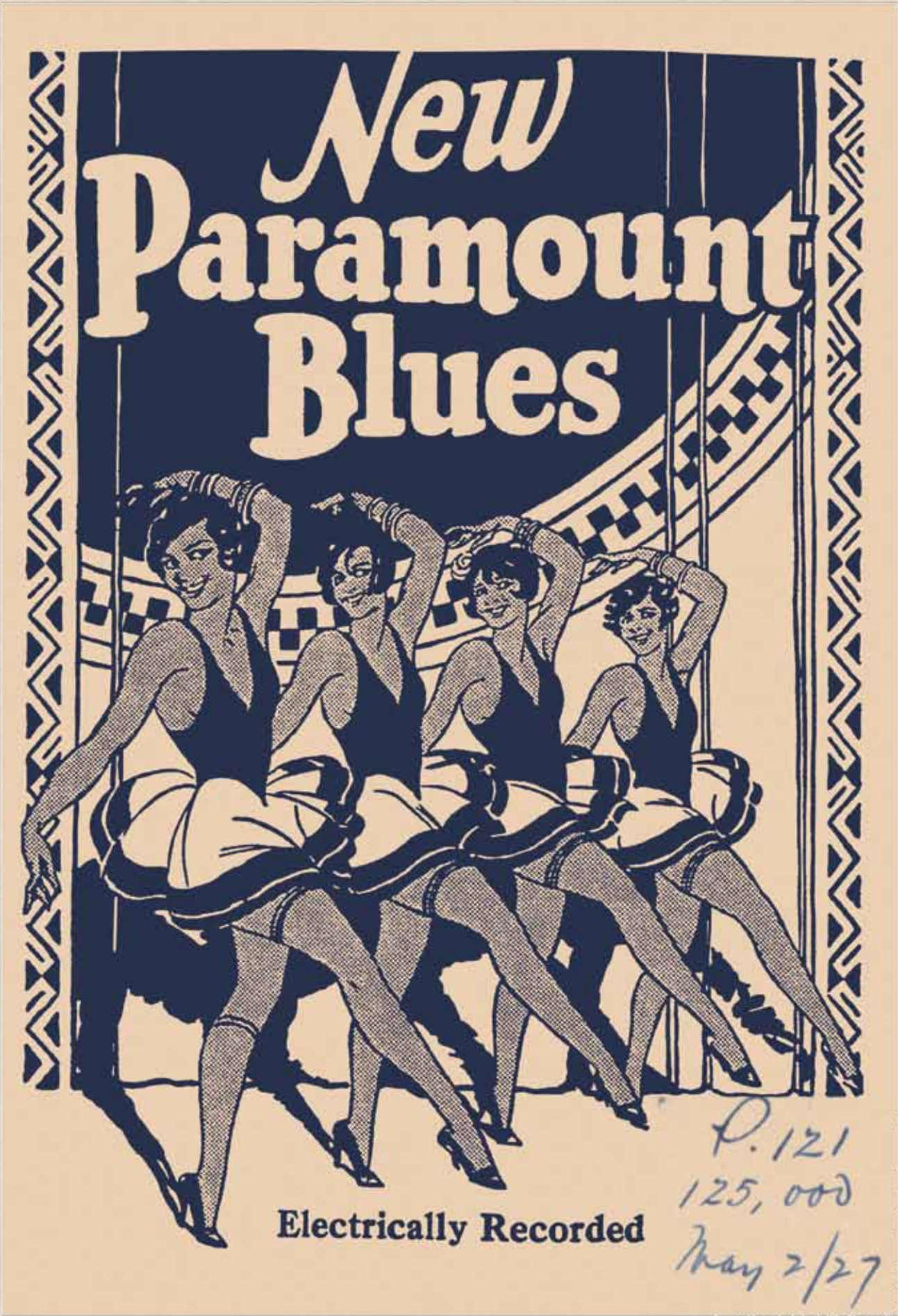
That New Blind Blake Hit!

Black Dog Blues

Number 12464

**Paramount The Popular
Race Record**

P. 110
6000
Apr. 14/27



Front cover
of Paramount
Records
catalog,
May 1927.

P. 121
1000
May 2/27

JAMES EDWARD HALLIGAN

**Presents on Paramount Records a New Type
of Folk Songs Undiscovered Until Now.**

James Edward Halligan, noted author of *Baton Rouge, La.*, who has spent nearly twenty years in research work in genealogy, characterist and folklore of the negro race has, among other things, found the negro race possessed of a form or type of musical expression quite unknown to the general public—and the race itself in general is unaware of this possession.

Dr. Halligan in conjunction with Professor W. Lawrence James who holds the chair of music in Leland College, at Baker, La., through The New York Recording Laboratories under its PARAMOUNT label is introducing to the public recordings and preserving for the world this type of negro musical expression which otherwise might have been lost to mankind.

These songs are as distinctive and as worthy as the famous old spirituals. They embody expressions of the river, the plantation, the mill, railroad, levee camp, in fact the entire sphere of human endeavor wherever and under whatever conditions it may be found and they attune the rhythm of song with the rhythm of the hoe chopping cotton, the spin of the cotton bale, the rolling of the "lasses" hogshead, the swing and ring of the sledge, in fact whatever may be the occupation. These songs have been gathered from the lips of the "Aunties" and "Uncles" of yesterday. They are not the product of foreign creative imagination but real unconfined outbursts of melodious abandon carrying the expressions of heart and soul—native word paintings of mood, atmosphere and incident, molded into artistic harmony.

The initial numbers recorded and copyrighted, released on PARAMOUNT records are "**Oh Cap'n**", "**River Rousty Song**", "**Stevedo' Call**" and "**In The Mawning**"—they are songs from the lower Mississippi River—that brown ribbon of water that winds its storied way through the heart of a section that was formerly dripping and fragrant with the essence of negro lore.

The work of Halligan and James through The New York Recording Laboratories in preserving and presenting to the world this new type of nearly forgotten negro songs will certainly lead to the betterment of the race, a contribution to American literature and music that has been overlooked, neglected and undiscovered until now.

Supplement
to Paramount
Records catalog,
May 2, 1927.

Traveling Daddy Blues

by Charlie (Dad) Nelson

HERE'S another extra fine record by Dad Nelson, the famous Paramount artist who played "Cotton Field Blues". He is again playing his world-beating Guitar and his funny Kazoo, and it's too tight for anything when he sings "I do not mind traveling — I want to go where I have never been". Be sure to get Paramount Record No. 12467, at your dealer's, or send us the coupon.

[12467—Traveling Daddy Blues and Michigan Shoe Blues, Charlie (Dad) Nelson  Guitar and Kazoo.]

12476—Midnight Stomp and Down Hearted Mama, Jeanette James and Her Synco Jazzers.

12459—Levee Blues and Sweet Patania, Lucille Bogan; piano acc. Alex Channey.

12464—Black Dog Blues and Buck-Town Blues, Blind Blake with His Guitar and Kazoo.

12466—Stormy Hailing Blues and Mama's In A Strain, Marie Bradley.

12387—Early Morning and West Coast Blues, by Blind Blake and His Guitar.

12474—Match Box Blues and Easy Rider Blues, Blind Lemon Jefferson and Guitar.

12407—That Black Snake Moan and Stocking Feet Blues, Blind Lemon Jefferson and His Guitar.

12461—Coal Man Blues and She Belongs To Me Blues, "Papa Charlie" Jackson.

12386—All I Want Is That Pure Religion and I Want To Be Like Jesus In My Heart, Deacon L. J. Bates.

Beautiful Spirituals

12468—Let The Church Roll On and If Anybody Asks You Who I AM, Norfolk Jub. Quart.

12462—Prodigal Son and In The Garden Of Gethsemane, Biddleville Quintette.

12469—I'm Going If It Takes My Life and I've Left This World Behind, Rev. J. M. Gates.

12386—All I Want Is That Pure Religion and I Want To Be Like Jesus In My Heart, Deacon L. J. Bates.

Electrically Recorded!

Paramount Records are recorded by the latest new electric method. Greater volume, amazingly clear tone. Always the best music—first on Paramount!

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The Popular Race Record

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Send No Money!

If your dealer is out of the records you want, send us the coupon below. Pay postmaster 75c for each record, plus small C.O.D. fee when he delivers records. We pay postage on shipments of two or more records.

The New York Recording Laboratories
12 Paramount Bldg.,
Port Washington, Wis.

Send me the records checked () below, 75 cents each.

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Chicago Defender ad, May 7, 1927.

"Black Snake Dream Blues"

by Blind Lemon Jefferson

HERE'S another of the same kind of Blues as "Black Snake Moan" which Blind Lemon Jefferson made famous for Paramount. This time, he calls it "Black Snake Dream Blues" and it's all that the name implies — slimy, shining, slippery, sneering black snakes, wriggling and wiggling right up to his bed. Makes the creeps and chills quiver up and down your old spine. Don't miss this Paramount No. 12510 — at your dealer's.

[12510—Black Snake Dream Blues and Right of Way Blues, Blind Lemon Jefferson and His Guitar. Piano Accompaniment by Geo. Perkins.]

12509—Whiskey Blues and Back Door Blues, Elzadie Robinson; Piano Accompaniment by Will Ezell.

12508—Dead Drunk Blues and Misery Blues, "Ma" Rainey and Her Georgia Band; Hop Hopkins at the Piano.

12504—Jim Tampa Blues and Kind Stella Blues, Lucile Bogan; with Charlie Jackson on the Guitar and Will Ezell at the Piano.

12487—Rising High Water Blues and Teddy Bear Blues, Blind Lemon Jefferson and His Guitar; Piano Accompaniment by Geo. Perkins.

12501—Skoodle Um Skoo and Sheik of Desplains Street, "Papa Charlie" Jackson and His Banjo.

12502—Hard, Oh Lawd and Mercy Blues, Ida Cox; Piano Accompaniment by Jesse Crump.

12493—Hot Dogs and Weary Dogs Blues, Blind Lemon Jefferson, His Guitar and His Feet.

12488—Fore Day Creep and Gypsy Glass Blues, Ida Cox; Piano Accompaniment by Jesse Crump.

12387—Early Morning Blues and West Coast Blues, Blind Blake and His Guitar.

Inspirational Songs

12505—Everybody Help The Boys Come Home and Sinner, You'll Need Jesus On Your Bond, William and Versey Smith; Guitar and Tamborine Accompaniment.

12484—Will My Mother Know Me There and The Royal Telephone, Blind Connie Rosemond; Organ Accompaniment.

12460—I'm Going If It Takes My Life and I've Left This World Behind, Rev. J. M. Gates.

12217—Ezekiel Saw De Wheel and Crying Holy Unto The Lord, Norfolk Jubilee Quartette.

Electrically Recorded!

Paramount Records are recorded by the latest new electric method. Greater volume, amazingly clear tone. Always the best music—first on Paramount!

Paramount Records

Are Like Wheat In The Bin

---the First of the New Season's Harvest---

Fill Your Profit Bins with sales gathered from these sensational Hits. Order from your jobber using blank on back page.

The New York Recording Laboratories, Port Washington, Wis.

Promotional flyer created by Paramount for local use by its dealer network, ca. May 1927.



Now! the New BLACK PATTI RECORD-MAKING RECORDS

ALL the world knows Black Patti—Our Own Beloved Sissieretta A Jones. The biggest and brightest star in the firmament of song, her lustrous career is a great chapter in the history of music. The crowned heads of Europe applauded her; people crowded to hear her. Her name means everything that is best in the musical art.

Knowing that these new, wonderful records are the best that art can produce or money can buy, she not only says they are good, but puts her name on them to prove it.

You'll want every one of them as soon as you hear any of them. Each one is a big time hit put over in a big time way. You never get tired of playing Black Patti records. Every one is a red hot number from first to last. When Black Patti, with her lifetime of experience in what will bring joy to the heart, says a record is fine, you know what that means.

Full-size, 10-inch, double-faced records. The clearest tones you ever heard. The snappiest songs, the catchiest tunes. Get the genuine. Look for Black Patti's name on each one. It is your guarantee.

Get yours today

THE CHICAGO RECORD COMPANY

Chicago, Illinois

3621 State Street



HATTIE GARLAND
Record No. 8005—"You Used To Be Sugar Blues"



ELOISE BENNETT
Record No. 8006—"I Can't Be Satisfied With One"



PACE JUBILEE SINGERS
Record No. 8012—"Heaven's Door's Gonna Be Closed"



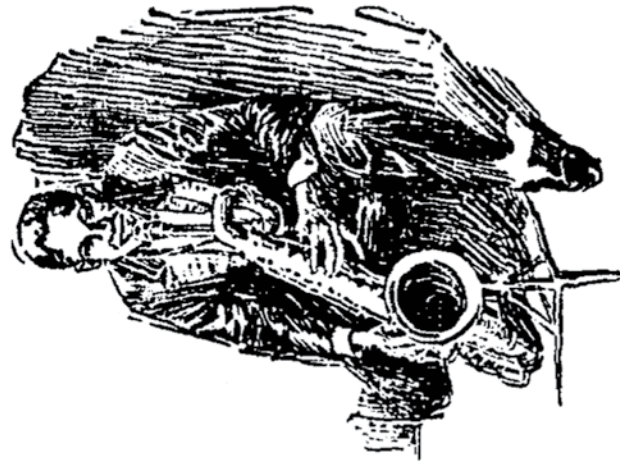
LONG CLEVE REED and LITTLE HARVEY HULL—"The Down Home Boys"
Record No. 8002—"Gang of Brown Skin Women"



WILLIAM KID PEARSON
Record No. 8005—
Piano Accompanist



ALDERSON and BLIND BECK
Record No. 8004—"Room Rent Blues"



JOHN WILLIAMS
Record No. 8009—"Pee Wee Blues"

Get Yourself These Records!
Every one a sure enough big time hit! Be sure you get Black Patti Records
—the kind you never tire of. SEND NO MONEY!

BLACK PATTI RECORDS

ELECTRICALLY RECORDED

If your dealer can't supply you with the Records you want, simply check those numbers on the coupon and mail at once. Pay the Postman—75 cents a record. We pay postage and insurance on all orders for more than one record

JOBBERS, DEALERS AND AGENTS: Write for exclusive territory proposition

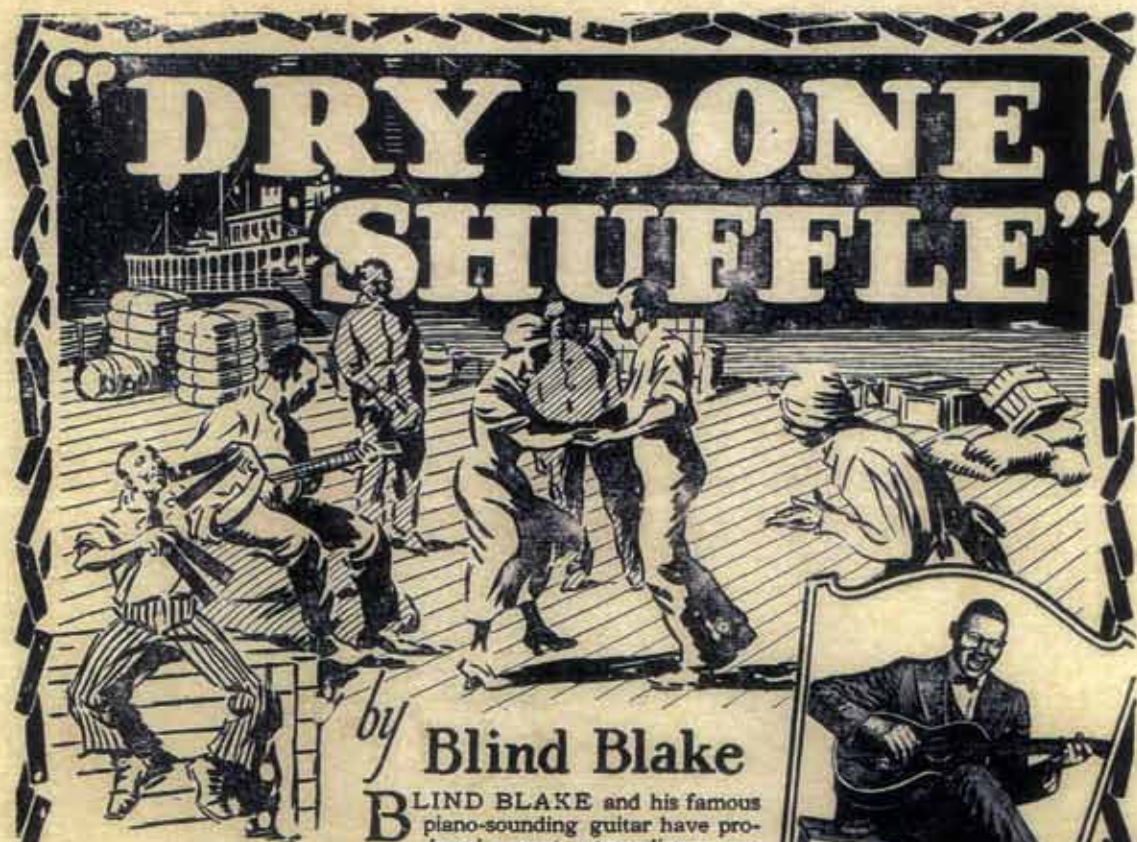
Record No. 8001—Heaven's Door's Gonna Be Closed Two Little Tommies Blues Long "Gives" Reed & Little Harvey Hull The Down Home Boys State Street Special Room Rent Blues You Used To Be Sugar Blues Hattie Garland, Piano, Acc. Williams I Can't Be Satisfied With One Monte Carlo Blues Three Card Monte Blues Lil and Will Brown Now Get Loose John Williams and His Memphis Monte Carlo Boys Dion's Chicago Serenaders	Record No. 8011—There Is Room Enough in Heaven Steel Away and Pray Heaven's Door's Gonna Be Closed W.C. Brown and His Gang They Crucified My Lord? Judgment Day Preacher's Mission, The Lady I'm So Glad Trouble Don't Last Amazing Grace I'll Be Satisfied When My Soul Is Lord I Know I Got Religion My Life Lift Every Voice and Sing Dr. H. H. Proctor and Naxos Congregational Church Choir Jesus, Bought The Battle of Bee and Bys 8018—	Record No. 8019—Original Black Bottom Dance Vocal chorus by Perry Bradford All That I Had Is Gone Vocal chorus by Perry Bradford himself Mississippi Valley Blues Ting clarinet Joe and his tough-ies Shambone Joe and his tough-ies clarinet I'm Got Religion, My Blues Away Piano accompaniment Singing Blind Richard Yates Piano accompaniment Spiritual Pee Wee Blues Sings Along The Gold Pipe Organ W.C. Brown and His Gang They Crucified My Lord? Sunrise, Wide Emerson W.C. Brown and His Gang They Crucified My Lord? Naxos Naxos Naxos	Record No. 8021—The End Of The Sunset Trail Rapsa Waldo Emerson Singing Old Kentucky Home Medley W.C. Brown and His Gang They Crucified My Lord? W.C. Brown and His Gang They Crucified My Lord?
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The Chicago Record Company
3621 S. State Street, Chicago

Gentlemen:
Please send me the records I have checked, for which I will pay the postman 75c each upon delivery.

Name.....
Address.....
City.....
State.....

Paramount's Sensational Hit by Blind Blake



by **Blind Blake**
BLIND BLAKE and his famous piano-sounding guitar have produced a most extraordinary record in this "Dry Bone Shuffle".

- [12479—DRY BONE SHUFFLE and ONE TIME BLUES, Blind Blake, His Guitar, and Rattle Bones.]**
- 12479—Track Line and Section Gang Song. T. C. L. Section Crew Quartette.
12472—Barrel House Mojo and Cincinnati Southern Blues, Iva Smith, Piano accompaniment.
12431—Stonewall Street Blues and Too Tight, Blind Blake and His Guitar.
12474—Match Box Blues and Easy Rider Blues, Blind Lemon Jefferson and Guitar.
12475—Snatch It Back and Number Three Blues, Buddie Boy Hawkins, with Guitar.
12497—Traveling Daddy and Michigan Shoe Blues, Charlie (Dad) Nelson and Guitar.
12469—Baltimore Blues and Troubled With The Blues, Elsie Robinson.
12461—Coal Man Blues and She Belongs To Me Blues, "Papa Charlie" Jackson.
- 12497—That Black Snake Moan and Stocking Feet Blues, Blind Lemon Jefferson.
12455—Down Home Moan and Back To Town Blues, Marie Bradley, Piano and Violin accompaniment.
Spirituals and Sermons
12477—Waiting At The Beautiful Gate and I Am So Glad Trouble Don't Last Always, by Rev. J. M. Gates and His Congregation.
12476—The New Birth and Well of Salvation, C. H. Gatewood.
12460—I'm Going If It Takes My Life and I've Left This World Behind, Rev. J. M. Gates.
12417—Ezekiel Saw De Wheel and Crying Holy Unto The Lord, Noble Jubilee Quartette.



Electrically Recorded!
Paramount Records are recorded by the latest new electric method. Greater volume, amazingly clear tone. Always the best music—first on Paramount!

Blake puts another feather in his hat with "Dry Bone Shuffle" and offers you a sensational hit.

Post Card to be mailed to your jobber with order for the Big Hit and other records to be rushed

No. 12479

Name _____
Address _____
City and State _____

Free Movie Slide to feature Dry Bone Shuffle. Your Name and Address Imprinted. Send us this card with your name and we will have slide mailed.

Name _____
Address _____
City and State _____

Promotional postcard order form provided to dealers, ca. May 1927.

"Snatch Blues" It Back

by Buddie Boy Hawkins

HERE'S a red-hot, live-wire new exclusive Paramount artist — none other than Buddie Boy Hawkins, himself, with his Guitar. He's a whole show in himself—he's out of sight, folks, as you'll agree when you lend your ears to his knockout "Snatch It Back Blues". Hear it on Paramount No. 12475, at your dealer's,

[12475—Snatch It Back Blues and Number Three Blues, Buddie Boy Hawkins and His Guitar.]

- 12471—Oh Daddy, Doos and Parham and Sweet Patunia, Dixon and Channey (Clarinet-Piano Specialists).
12464—Black Dog Blues and Buck-Town Blues, Blind Blake and His Guitar and Kazoo Band.
12474—Match Box Blues and Easy Rider Blues, Blind Lemon Jefferson and Guitar.
12467—Traveling Daddy and Michigan Shoe Blues, Charlie (Dad) Nelson and Guitar.

- 12470—Midnight Stomp and Down Hearted Ma-ma, Instrumental—Jeanette James and her Synco Jazzers.
12407—That Black Snake Moan and Stocking Feet Blues, Blind Lemon Jefferson.
12431—Stonewall Street Blues and Too Tight, Blind Blake and His Guitar.



12461—Coal Man Blues and She Belongs To Me Blues, "Papa Charlie" Jackson.

Spirituals and Sermons

- 12476—THE NEW BIRTH and WELL OF SALVATION, Sermons by C. H. Gatewood.
12473—YOU BETTER RUN and SIGN OF JUDGMENT, Sister Cunningham and T. C. I. Sacred Singers.
12468—LET THE CHURCH ROLL ON and IF ANYBODY ASKS YOU WHO I AM, Norfolk Jubilee Quartette.
12477—WAITING AT THE BEAUTIFUL GATE and I AM SO GLAD TROUBLE DON'T LAST ALWAYS, by Rev. J. M. Gates and His Congregation.

Paramount Records
DISTRIBUTED BY
The New York Recording Laboratories
1219 Wisconsin Avenue N. W.

Promotional flyer created by Paramount for local use by its dealer network, May 1927.



BLIND LEMON JEFFERSON

Paramount
print block
engraving,
ca. 1927.

Appealing Spirituals

BEAUTIFUL, inspiring songs — melodies that never will die — harmony that grips your very soul — all are yours on the wonderful Paramount spiritual records listed below. The world's greatest artists are exclusive on Paramount. Order your favorites today from your dealer — or mail us the coupon.

12480—Coming to Christ and Receiving The Mes-sage, Biddleville Quintette.
12482—If I Had My Way and I've Got A Hiding Place, Rev. T. T. Rose and Gospel Singers.
12477—Waiting At The Beautiful Gate and I Am So Glad Trouble Don't Last Always, Rev. J. M. Gates and His Congregation.
12386—All I Want Is That Pure Religion and I Want To Be Like Jesus In My Heart, Deacon L. J. Bates.
12460—I'm Going If It Takes My Life and I've Left This World Behind, Rev. J. M. Gates.
12217—Ezekiel Saw De Wheel and Crying Holy Unto The Lord, Norfolk Jubilee Quartette.
12234—Where Shall I Be and I'm Gonna Build Right On Dat Shore, Norfolk Jubilee Quartette.
12035—Father, Prepare Me and My Lord's Gonna Move This Wicked Race, Norfolk Jubilee Quar.
12073—When All The Saints Come Marching In and That Old-Time Religion, Paramount Jubilee Singers.
12396—I Heard The Voice of Jesus Say Come Unto Me And Rest and Fight On, Your Time Ain't Long, Biddleville Quintette.
12427—Dying Gambler and Praying For The Pastor, Rev. J. M. Gates.
12437—God So Loved The World and Prayer, Rev. W. A. White.

ELECTRICALLY RECORDED — Paramount Records are recorded by the latest new electric method. Greater volume. Amazingly clear tone. Always the best music — first on Paramount.

SEND NO MONEY! If your dealer is out of the records you want, send us the coupon below. Pay postman 75 cents for each record, plus small C. O. D. fee when he delivers records. We pay postage on shipments of two or more records.

The New York Recording Laboratories
12 Paramount Bldg.
Port Washington, Wis.
Send me the records checked () below, 75 cents each.

() 12480	() 12460	() 12073
() 12482	() 12217	() 12396
() 12477	() 12234	() 12427
() 12386	() 12035	() 12437

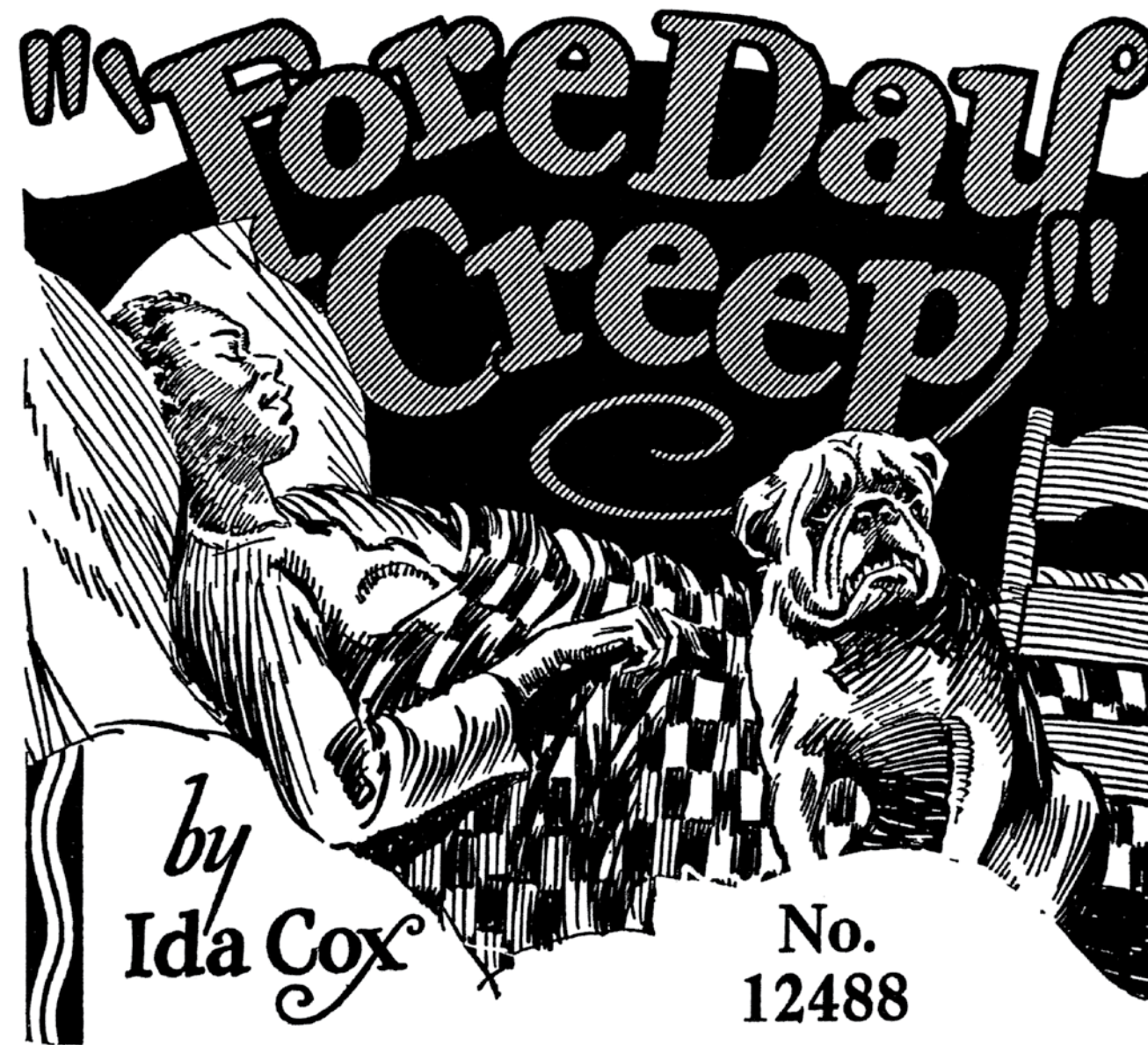
Paramount
REG U S PAT OFF
The Popular Race Record

Name.....
Address.....
City..... State.....

A black and white illustration depicting a church service. In the foreground, a group of people, mostly men, are seated in pews, looking towards the front of the church. In the background, a pastor wearing glasses and a suit stands at a wooden pulpit, gesturing with his right hand as if speaking or singing. To the right of the pulpit, another man is seated, possibly a deacon or another minister. The church interior features a large, leafy tree on the right side, and the overall atmosphere is solemn and reverent.

Chicago
Defender ad,
June 4, 1927.

A Number To Get Back Of



Model No. 1

A dependable low priced portable, somewhat smaller in size than Paramount Model II. It can be had in assorted colors, is completely equipped to give excellent service and has a very neat appearance. The size is 13½" x 11½" x 6½" and weighs only 11½ pounds.

FOR SALE BY

Paramount PORTABLE PHONOGRAPHS


P. 183
5000
July 20/27

"The Life of the Party"

J. M. BOSTWICK, President and Treasurer

O. E. MOESER, Vice President and Secretary

THE WISCONSIN CHAIR COMPANY
Under Trade Name



The New York Recording Laboratories

Manufacturers of Phonograph Records

PORT WASHINGTON, WIS.

Cable address
"RECORDING" New York

Foreign Department,
44 Whitehall Street,
New York City, N. Y. U. S. A.

June 28, 1927

P. 127
1000
May 7/27

Make Every Day A Banner Day:

You can do it by using Paramount's consistant line of hit records. Just about the time the trade gets ready to wonder what's the next -- there's a new hit on Paramount keeping things a-humming for the dealer.

Only recently it was "BLACK SNAKE MOAN" that was the talk of the trade, then "DRY BONE SHUFFLE", and now, well Blind Lemon Jefferson's RISING HIGH WATER BLUES is putting the kick in record business.

"FORE DAY CREEP" by Ida Cox is another feature. She has been absent from the list just long enough to make her record welcome and create action in sales. You will know automatically where to find this record in your shelves as there will be plenty of calls for it. Got 12488 in stock?

Wonder if you have overlooked 12485 by the Pace Jubilee Singers -- if you have, lose no time now in cashing it on it. The're asking for it.

The list of records is shown on the inside pages from which you can choose those you want to order from your jobber.


Yours very truly,

THE NEW YORK RECORDING LABORATORIES

Promotional letter to dealers from Paramount's main offices in Port Washington, June 28, 1927.

TELEPHONE HARRISON 1216

THE WISCONSIN CHAIR COMPANY
Under Trade Name



The New York Recording Laboratories

316 So. Wabash -- Second Floor

Manufacturers of Phonograph Records

CHICAGO

J. M. BOSTWICK, President and Treasurer

O. E. MOESER, Vice President and Secretary

THE WISCONSIN CHAIR COMPANY
Under Trade Name

BRANCH OFFICE

The New York Recording Laboratories


32 IVY ST. SOUTHEAST

ATLANTA, GA.

J. M. BOSTWICK, President and Treasurer

O. E. MOESER, Vice President and Secretary

THE WISCONSIN CHAIR COMPANY
Under Trade Name



The New York Recording Laboratories

316 SOUTH WABASH

Phone Harrison 3917

CHICAGO

J. M. BOSTWICK, President and Treasurer

O. E. MOESER, Vice President and Secretary

THE WISCONSIN CHAIR COMPANY
Under Trade Name

BRANCH OFFICE

The Paramount Record Co.

1219 WISCONSIN AVENUE N. W.

Phone West 2310

WASHINGTON, D. C.

The various letterhead of Paramount's operations in D.C., Atlanta and Chicago, ca. 1926-27.

"Jail House Blues"



BLACK PATTI

Record No. 8025

CRYING SAM COLLINS

and his GIT-FIDDLE

Blues Oh Lawd, "I Mean," Sam cries and weeps out loud, does he make his old Git-fiddle weep and moan "And how!" Go to your dealer, and ask him for—

8025—Jail House Blues

Sam Collins and his Guitar

"GOOD BLUES"

get these

BLACK PATTI RECORDS

8019—Original Black Bottom Dance

Chicago Orchestra Perry Bradford

DANCE RECORDS

8003—Mozelle Blues
Mozelle Alderson and Billd James Beck

8002—Gang of Brown Skin Women
The Down Home Boys

8004—Room Rent Blues
Mozelle Alderson and Billd James Beck

8005—You Used to Be Sugar Blues
Hattie Garland and Wm. Pearson, Piano

8012—Heaven's Door's Gonna Be Closed

8009—Peewee Blues
John Williams and Memphis Stompers

8010—Tu-Cu Blues
Dixon's Chicago Serenaders

8020—Mississippi Valley Blues
Steamboat Joe and His Lauffa Clarinet

BEST IN SPIRITUALS

Were You There When They Crucified My Lord?

8016—I Know I Got Religion

Page Jubilee Singers
Page Jubilee Singers

I'm Going to Heaven If It Takes My Life

Rev. J. M. Gates and Congregation
Rev. J. M. Gates and Congregation

BLACK PATTI RECORDS

Electrically Recorded

The CHICAGO RECORD CO.

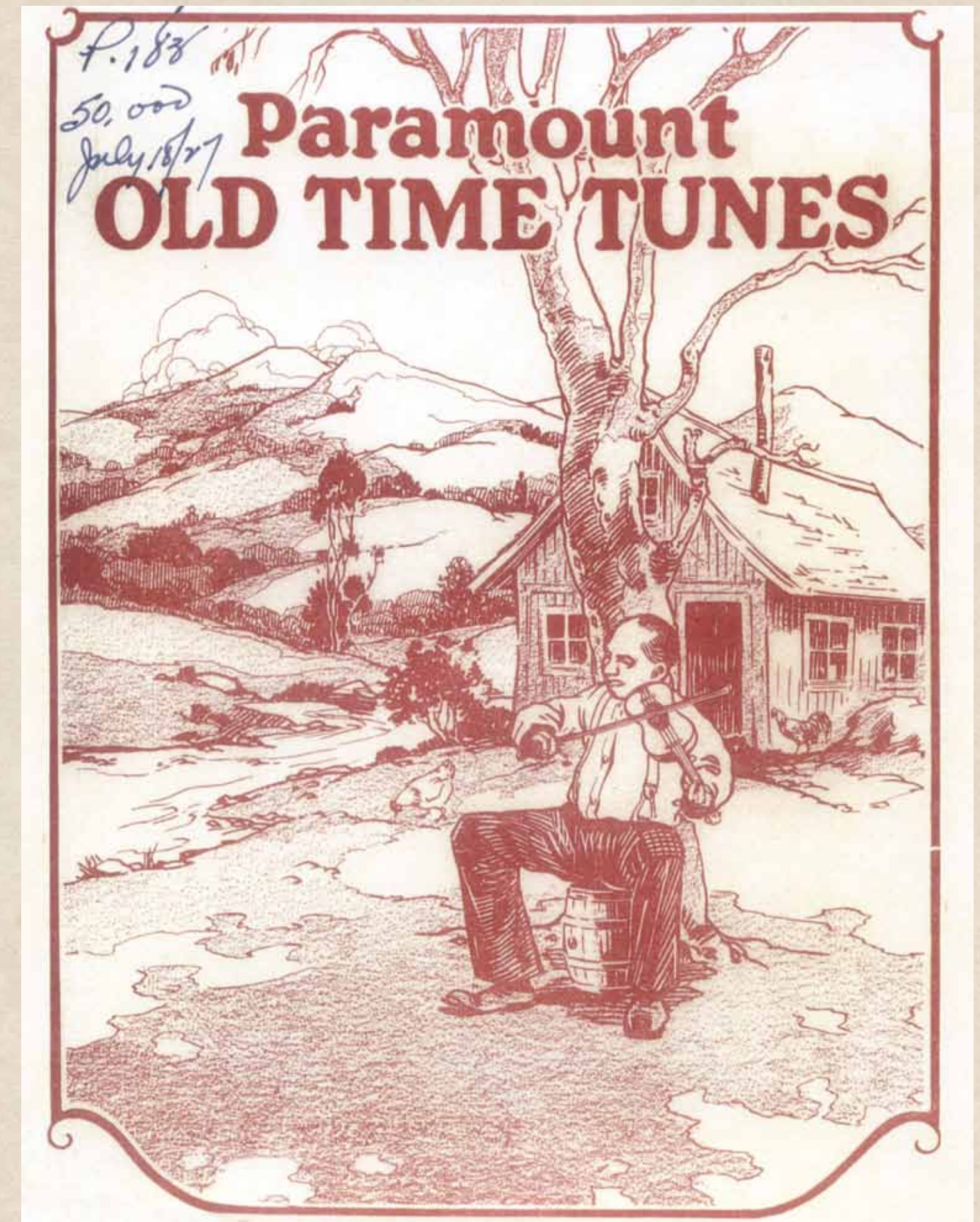
3621 S. State St. Chicago Ill.

Chicago
RECORD CO.
3621 S. State St.
CHICAGO, ILL.

Records have checked
I will pay 75c on delivery
Plus small C.O.D. Fee—

☐ 8002 ☐ 8005 ☐ 8014
☐ 8003 ☐ 8009 ☐ 8019
☐ 8004 ☐ 8012 ☐ 8025

Give us your order—
Name _____
Address _____
CITY _____ STATE _____



Front cover
of Paramount
Records
catalog,
July 1927.



Hot Dogs!

by Blind Lemon Jefferson

HEAR Blind Lemon tell how his wonderful feet—his steamin' hot puppies, he calls 'em — only went bad on him once. But that once was when he needed them most, just as he was going out the window with the cops after him. "Hot Dogs" is a record you'll get a big kick out of. Blind Lemon Jefferson plays on his guitar and keeps time with his feet — you can hear his "dogs" tapping as he sings and plays. And on the other side of the record, he sings "Weary Dogs"—more about those marvelous feet. Ask your dealer for Paramount No. 12493, or send us the coupon.

[12493—Hot Dogs and Weary Dogs, Blind Lemon Jefferson with His Guitar and His Feet.]

12500—Restless Blues and Jailhouse Mean, Ora Brown; Piano acc. by Will Exell.

12501—Skoodle Um Skoo and Sheik of Desplains Street, Papa Charlie Jackson and His Banjo.

12488—'Fore Day Creep and Gypsy Glass Blues, Ida Cox; Piano Acc. by Jesse Crump.

12497—Bad Feeling Blues and That Will Never Happen No More, Blind Blake and His Guitar.

12496—Climbing Mountain Blues and Worried Down With The Blues, Madlyn Davis and Red Hot Shakers.

12496—Ninety Nine Years Blues and Too Mean To Cry Blues, Iva Smith; Piano Acc.

12487—Rising High Water Blues and Teddy Bear Blues, Blind Lemon Jefferson and His Guitar; Piano Acc. by Geo. Perkins.

12387—Early Morning Blues and West Coast Blues, Blind Blake and His Guitar.

12486—Swamp Blues and Off To Buffalo, (For Dancing) Fletcher Henderson's Orchestra.

INSPIRING VOCAL SPIRITUALS

12485—I'll Be Satisfied and It Pays To Serve Jesus, Pace Jubilee Singers, (Mattie Parker, Soloist).

12386—All I Want Is That Pure Religion and I Want To Be Like Jesus In My Heart, Deacon L. J. Bates.

12499—That Old Account Was Settled Long Ago and Daniel In The Lion's Den, Norfolk Jubilee Quartette.

12468—Let The Church Roll On and If Anybody Asks You Who I Am, Norfolk Jubilee Quartette.

SEND NO MONEY: If your dealer is out of the records you want, send us the coupon below. Pay postman 15 cents for each record, plus small C. O. D. fee when he delivers records. We pay postage on shipments of two or more records.

12493 () 12467 ()

12500 () 12387 ()

12501 () 12486 ()

12488 () 12485 ()

12497 () 12386 ()

12496 () 12499 ()

12496 () 12468 ()

Name _____

Address _____

City _____

Electrically Recorded!

Paramount Records are recorded by the latest new electric method. Greater volume. Amazingly clear tone. Always the **BEST** music—first on Paramount.

Paramount

REC. U.S. PAT. OFF.

The Popular Race Record

P. 199 — 6000 — Aug. 10/27

"Dead Drunk Blues"



by "Ma" Rainey

"Say, I'm gonna get drunk just one more time, 'cause when I'm drunk, nothing don't worry my mind".

SO sings "Ma" Rainey in this rollicking "Dead Drunk Blues". She's tickled to death with something that went to her head, and you'll be tickled, too, when you hear her tell the story of that wild party. There's also a dab of a piano accompaniment by Hop Hopkins himself. Ask your dealer for Paramount No. 12508.

[No. 12508—Dead Drunk Blues and Misery Blues, "Ma" Rainey; Piano Acc. by Hop Hopkins.]

12504—Jim Tampa Blues and Kind Stella Blues, Lucille Bogan; Guitar Acc. by Charlie Jackson.

12493—Hot Dogs and Weary Dogs Blues, Blind Lemon Jefferson, His Guitar and His Feet.

12501—Skoodle Um Skoo and Sheik of Desplains Street, Papa Charlie Jackson and His Banjo.

12502—Hard, Oh Lawd and Mercy Blues, Ida Cox; Piano Acc. by Jesse Crump.

12497—Bad Feeling Blues, Vocal Blues, and That Will Never Happen No More, Blind Blake and His Guitar.

12488—'Fore Day Creep and Gypsy Glass Blues, Ida Cox; Piano Accompaniment by Jesse Crump.

12487—Rising High Water Blues and Teddy Bear Blues, Blind Lemon Jefferson and His Guitar; Piano Acc. by Geo. Perkins.

12387—Early Morning Blues and West Coast Blues, Blind Blake and his guitar.

Inspiring Sacred Records

12505—Everybody Help The Boys Come Home and Sinners, You'll Need Jesus On Your Bond, William and Versey Smith; Guitar and Tambourine Accompaniment.

12503—It's The One and You'd Better Mind, Pace Jubilee Singers (Sokoma Mattie Parker and Mrs. James Simpson.)

12499—The Old Account Was Settled Long Ago and Daniel In The Lion's Den, Norfolk Jubilee Quartette.

Electrically Recorded!

Paramount Records are recorded by the latest new electric method. Greater volume. Amazingly clear tone. Always the **BEST** music—first on Paramount.

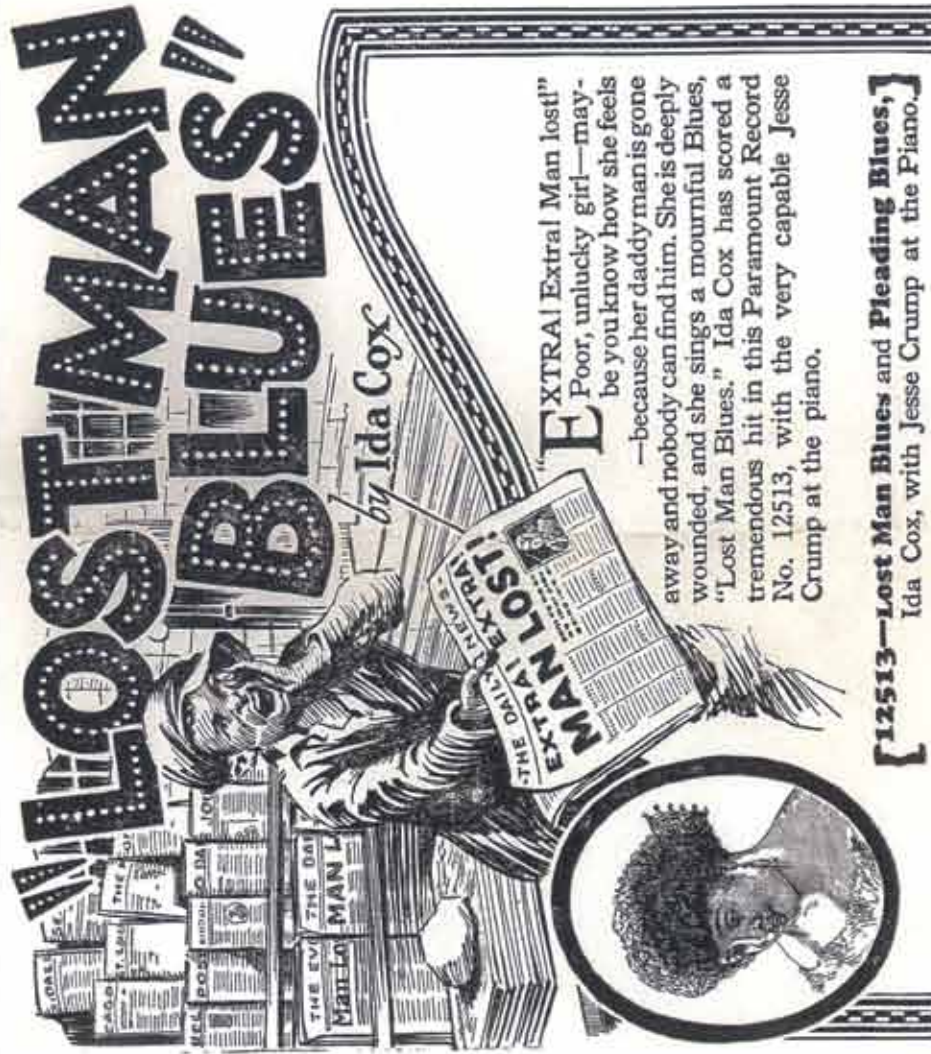
Paramount Records

DISTRIBUTED BY

The New York Recording Laboratories

1219 Wisconsin Avenue N. W.
Washington, D. C.

Latest Edition Paramount Records



P. 225
3500
Sept 15/27

[12513—Lost Man Blues and Pleading Blues,
Ida Cox, with Jesse Crump at the Piano.]

Hits are the most important part of your record business—when hits are out they are on Paramount records. The announcement of releases that comes to you now features in it some new exceptional talent. The Beale Street Shicks are first and we believe will hit. They sing and play the guitar in real race style—natural born blues singers.

Beale Street Shicks

12518—YOU SHALL, Vocal, Acc. Guitar Duet, Beale Street Shicks (Stokes and Sane)
IT'S A GOOD THING,

Side Wheel Sally Duffie

12519—TREAT 'EM RIGHT BLUES, Vocal, Side Wheel Sally Duffie
KIND PAPA BLUES, Vocal, Piano Acc., Will Ezell
Side Wheel Sally Duffie

Famous Jubilee Singers

12520—SINNER DON'T LET DIS HARVEST PASS, Vocal
Famous Jubilee Singers
IN PRESENCE OF THE LORD,
Soloist, Enia Mae Cunningham

Wm. and Versey Smith

12516—I BELIEVE I'LL GO BACK HOME, Guitar and Tamborine
SINNER YOU'LL NEED KING JESUS, Wm. & Versey Smith

Norfolk Jubilee Singers

12515—SHEPHERD WHERE IS YOUR LITTLE LAMB, V. Quar.
I WILL GUIDE THEE,
Norfolk Jubilee Quartette

Lucille Bogan

12514—DOGGONE WICKED BLUES, Vocal, Piano Acc.
OKLAHOMA MAN BLUES, Voc., Piano Acc, Lucille Bogan

Proven Hits - Bringing In The Business - Check Stock

12510—Black Snake Dream Blues—
Right Of Way Blues—
Piano Acc. George Perkins—
Blind Lemon Jefferson
12511—Black Bordered Letter—Vocal Blues—
Piano and Cornet Acc.—Bertha Henderson
Six Thirty Blues—Bertha Henderson
12500—Whiskey Blues—Vocal Blues—
Piano Acc. Will Ezell
Back Door Blues—Ezelle Robinson
12506—Dead Drunk Blues—Vocal Blues—
Piano Acc. Hop Hopkins—Ma Rainey
Misery Blues—Ma Rainey and Her Georgia Band
12507—Memphis Earthquake—Vocal—
Whistle Blues—
Piano Acc. F. Coates—Alice Peterson
12504—Jim Tramp Blues—Vocal Blues—
Kind Stella Blues—Vocal—
Piano Acc. Will Ezell—Lucille Bogan
12501—Stoodle Um Sine—
Shack Of Desplained Street—G. Jackson

12488—Clanking Munkie Blues—
Worried Man With The Blues—
Mudlyn Davis and Red Hot Shakers
12486—Swamp Blues—
Off To Buffalo—Fletcher Henderson's Orch.
12447—Sad And Blue—
Third Alley Blues—Eva Smith
12430—Coca Can Knees—
Mississippi Strut—
Dad Nelson and His Guitar
12417—Sawmill Blues—
Barred House Man—Ezelle Robinson
12396—I Heard The Voice Of Jesus Say Come Unto
Me And Rest—
Fight On Your Time Ain't Long—
Hilldeville Quartette
12386—All I Want Is That Pure Religion—
I Want To Be Like Jesus In My Heart—
Deacon L. J. Bates
12365—Hard Oh Land—
Mercy Blues—Ida Cox

12488—Fore Day Creep—
Gypsy Glass Blues—
Ida Cox
12234—Where Shall I Be—
I'm Gonna Build Right On Dat Shore—
Norfolk Jubilee Quartette
12308—Mama Don't You Think I Know—
Hot Papa Blues—Charlie Jackson
12357—Bad Feeling Blues—
That Will Never Happen No More—
Blind Blake
12431—Stonewall Street Blues—
Too Tight—Blind Blake
12387—Early Morning Blues—
West Coast Blues—Blind Blake
12492—Hot Dogs—
Weary Dogs—Blind Lemon Jefferson
12487—Rising High Water Blues—
Tiddy Bear Blues—Blind Lemon Jefferson
12474—Match Box Blues—
Easy Rider Blues—Blind Lemon Jefferson

DISTRIBUTED BY

Watson and Co.
300 McCall Bldg. Memphis, Tenn.

P. 225 — 3500 — Sept. 21/27



THOSE two guitar playing boys who have sprung to fame under the title of the "Beale Street Sheiks" have just made another Paramount record that will make you all sit up and take notice. It is an out-of-the-ordinary number and they call it "YOU SHALL". *shall what?* You'd be surprised! This is a daring record that will excite a lot of comment. Be sure to ask your dealer for this sensational Paramount **No. 12518**, a duet by the famous Beale Street Sheiks (Stokes and Sane).

12513—Lost Man Blues and Pleading Blues,
Ida Cox; Jesse Crump at the Piano.
12514—Doggone Wicked Blues and Okla-
homa Man Blues, Lucille Bogan; Piano Acc.
12488—Fore Day Creep and Gypsy Glass
Blues, Ida Cox; Jesse Crump at the Piano.
12511—Black Bordered Letter and Six
Thirty Blues, Bertha Henderson; Piano
and Cornet Accompaniment.
12509—Whiskey Blues and Back Door
Blues, Elzadie Robinson; Piano Accompani-
ment by Will Ezell.
12508—Dead Drunk Blues and Misery
Blues, "Ma" Rainey and Her Georgia Band
(Piano: Hop Hopkins).
12507—Memphis Earthquake and Water
Bound Blues, Alice Pearson; Piano Ac-
companiment by F. Coates.
12510—Black Snake Dream Blues and Right
Of Way Blues, Blind Lemon Jefferson
and His Guitar; George Perkins at the Piano.
12497—Bad Feeling Blues and That Will
Never Happen No More, Blind Blake
and His Guitar.

**Electrically
Recorded!**
Paramount Records
are recorded by the
latest new electric
method. Greater vol-
ume, amazingly clear
tone. Always the best
music—first on
Paramount!

Inspiring Spirituals
12515—Shepherd, Where Is Your Little Lamb and I Will Guide
Thee, Norfolk Jubilee Quartette.
12516—I Believe I'll Go Back Home and Sinner, You'll Need King
Jesus, Wm. and Versey Smith; Guitar and Tamborine Accompaniment
12073—When All The Saints Come Marching In and That
Old-Time Religion, Paramount Jubilee Singers.

Paramount Records
DISTRIBUTED BY
E. E. Forbes & Sons Piano Co.
1922 Third Ave.
Birmingham, Ala.

P. 233
Good
Sept 24/27

Treat 'em Right Blues

by Side Wheel Sally Duffie



"Women, if you got a good man, better treat him right, For if you mistreat him once, you can lose him overnight."

THAT'S Side Wheel Sally Duffie's tip — and she says she knows what she's singing about. Side Wheel Sally is a new Paramount artist, and what she tells you all about treating your men right is sure worth listening to. There's a nifty piano accompaniment, too. Ask your dealer for Paramount No. 12519.

[12519 — Treat 'em Right Blues and Kind Papa Blues,]
Side Wheel Sally Duffie; Will Ezell at the piano.

12518 — You Shall and It's A Good Thing, Beale Street Sheiks and their Guitars (Stokes and San).	12508 — Dead Drunk Blues and Misery Blues, "Ma" Rainey and Her Georgia Band; piano—Hop Hopkins.
12509 — Whiskey Blues and Back Door Blues, Elzadie Robinson; Will Ezell at the piano.	12511 — Black Bordered Letter and Six Thirty Blues, Bertha Henderson; Piano and Cornet acc.
12510 — Black Snake Dream Blues and Right Of Way Blues, Blind Lemon Jefferson and His Guitar. Piano acc. by George Perkins.	12501 — Skoodle Um Skoo and Sheth of Desplains Street, Charlie Jackson and His Banjo.
12523 — Greyhound Blues and 3rd St. Blues, Alice Pearson; Piano acc. by F. Coates.	12488 — 'Fore Day Creep and Gypsy Glass Blues, Ida Cox; Piano acc. by Jesse Crump.
	12507 — That Black Snake Moan and Stocking Feet Blues, Blind Lemon Jefferson and His Guitar.

Electrically Recorded!


Paramount Records are recorded by the latest new electric method. Greater volume, amazingly clear tone. Always the best music—first on Paramount!

Paramount Records

FOR SALE BY
Greenes Music Store
314 N. CHESTNUT ST.
WINSTON-SALEM, N. C.
WE REPAIR ANY PHONOGRAPH

Promotional flyer created by Paramount for local use by its dealer network, September 1927.

An Eager To Sell Paramount Record



"Slow Driving Moan"

by "Ma" Rainey No. 12526

You can't afford to be out of stock of this tremendous hit by "Ma" Rainey. She had the real homesick blues when singing Slow Driving Moan. Her Georgia Band got the feeling of it too and played some mean-wicked-mournful trombone and bass accompaniment. A number every dealer who takes his opportunities for business in the blues field, must have.

Promotional flyer created by Paramount for local use by its dealer network, October 1927.

Scarlet Thread

in the window"

by Son of Thunder

HERE is one of the most unusual records ever offered — a sermon by the famous boy preacher, Son of Thunder (Johnnie Blakey). Son of Thunder, now only 19 years old, has been startling huge congregations in Chicago churches since he was 11 years old. For years he has been a compelling personality in the Middle West. Be sure and hear him in "Scarlet Thread in the Window", Paramount No. 12527, at your dealer's or send us the coupon.

12527 — The Scarlet Thread in the Window
and **On This Rock I Will Build My Church,**
sermons by Son of Thunder (Johnnie Blakey).

12529—Where Were You Job? and Many Rob God, Sermons by Rev. W. A. White.

12516—I Believe I'll Go Back Home and Sinner, You'll Need King Jesus, W. m. and Versey Smith; Guitar and Tamborine Accompaniment.

12512—Time and Goodbye, I've Left The World Behind, Rev. T. T. Rose and Gospel Singers.

12508 — Dead Drunk Blues and Misery Blues,"Ma" Rainey, and her Georgia Band; Piano Acc. by Hop Hopkins.

12499 — The Old Account Was Settled Long Ago and Daniel In The Lion's Den, Norfolk Jubilee Quartette.

12386—All I Want Is That Pure Religion and I Want To Be Like Jesus In My Heart, Deacon L. J. Bates.

12217—Ezekiel Saw De Wheel and Crying Holy Unto The Lord, Norfolk Jubilee Quartette.

12234—Where Shall I Be and I'm Gonna Build Right On Dat Shore, Norfolk Jubilee Quartette.

12035—Father, Prepare Me and My Lord's Gonna Move This Wicked Race. Norfolk Jubilee Quartette.

Electrically Recorded!
Paramount Records are recorded by the latest new electric method. Greater volume, amazingly clear tone. Always the best music—first on Paramount!

SEND NO MONEY! If your dealer is out of the records you want, send us the coupon below. Pay postman 75 cents for each record, plus small C. O. D. fee when he delivers records. We pay postage on shipments of two or more records.

The New York Recording Laboratories
220 West 42nd St.,
New York City, N. Y.

Send me the records checked () below, 75 cents each.

☐ 12527

☐ 12529

☐ 12516

☐ 12512

☐ 12508

☐ 12499

☐ 12217

☐ 12234

☐ 12035

☐ 12526

☐ 12524

☐ 12517

☐ 12518

☐ 12487

☐ 12407

NAME.....

ADDRESS.....

CITY..... STATE.....

Paramount

REG. U. S. PAT. OFF.

The Popular Race Record

Chicago Defender ad, October 15, 1927.

Making **Paramount** *Mightier*

The New Hits Continually Being Released

Here Is The Sensational Accomplishment Of The Age

Full 10 Rounds

Dempsey-Tunney Fight

Every word—clear and sharp—direct from ringside! The battle of the Century—Dempsey-Tunney Chicago fight—on 5 thrilling phonograph records! (Two rounds to each record—one round on each side). Direct from ringside, these records bring to you the emotional excitement that the vivid, quivering voice of the radio announcer carried to millions of homes. A great opportunity for immediate sale.

Retail \$3.00 per set

Get Them From Jobbers

Dealer's Price \$2.12 per set

New Race Records

12531—Vocal with Guitar
HALF CUP OF TEA
SWEET TO MAMA
Beale Street Shicks

12530—Vocal
HALLELUJAH
TALK ABOUT DIXIE
Cotton Belt Quartette

12529—Sermon
WHERE WERE YOU JOB
MANY ROB GOD
Rev. W. A. White

12528—Instrumental
HURRY SUNDOWN BLUES
LANDLADY'S FOOTSTEPS
Madiya Davis and Red Hot Shakers

HOW MANY SETS EIGHT RECORDS	Quantity	Record No.	LIST HERE OTHER RECORDS YOU WANT	
		12510		
		12511	Quantity	Record No.
NEW RECORDS				
Quantity	Record No.	12509		
	12531	12508		
	12530	12501		
	12529	12417		
	12528	12386		
PREVIOUS RELEASES				
	12526	12488		
	12524	12497		
	12517	12387		
	12518	12487		
		12407		

SHIP RECORDS TO

Dealer Name

Address

City and State

Dealer's list and order form, provided by Paramount to its dealer network, October 1927.



Sell The Country Trade
Paramount Records



Herewith List of Best Selling Numbers



KENTUCKY THOROBBREDS

X C Sacred Singers

3051—One By One—Vocal
X C Sacred Quartette

Mother Is Gone—Vocal
X C Sacred Quartette

3034—The Toms—Vocal
X C Sacred Quartette

Going Home Tomorrow
-Voc., X C Sacred Quar.

3031—There's No Disappointment
In Heaven—Vocal

Where We'll Never Grow
Old—Vocal
X C Sacred Quartette

3028—Have Thine Own Way—Vocal Quartette....X C Sacred Quartette

Take Time To Be Holy—Vocal Quartette....X C Sacred Quartette

3027—Bloom Brightly Sweet Roses—Vocal.....X C Sacred Quartette

A Dream Of Home—Vocal.....X C Sacred Quartette

3026—Is It Well With Your Soul—Vocal.....X C Sacred Quartette

When They Ring Those Golden Bells.....X C Sacred Quartette

Collins Brothers--The Pride of Kentucky

3042—In The Good Old Summer Time—Vocal Duet....Collins Brothers

When The Work's Done This Fall—Vocal Solo.....AL Collins

3041—Sara Jane—Vocal Duet.....Collins Brothers

I Was Born Four Thousand Years Ago—Vocal Duet
Collins Brothers

3040—Put My Little Shoes Away—Vocal Duet.....Collins Brothers

On Top Of Old Smokey—Vocal Duet.....Collins Brothers

3039—If I Could Hear My Mother Pray Again—Vocal Duet—
Collins Brothers

Love Always Has Its Way—Vocal Duet.....Collins Brothers

Kentucky ThoroBreds

3036—In The Shade Of The Old Apple Tree—Vocal, Guitar and
Violin Acc.....Kentucky ThoroBreds

Preacher And The Bear—Vocal, Guitar Acc.—
Kentucky ThoroBreds

3044—Room For Jesus.....Kentucky ThoroBreds

This World Is Not My Home.....Kentucky ThoroBreds

3041—Mother's Advice.....Kentucky ThoroBreds

I Left Because I Love You.....Kentucky ThoroBreds

3040—I Love You Best Of All.....Kentucky ThoroBreds

If I Only Had A Home Sweet Home.....Kentucky ThoroBreds

Sid Harkreader and Grady Moore

3054—It Looks To Me Like A Big Night Tonight—Vocal, Violin and
Guitar Acc.....Sid Harkreader and Grady Moore

Run Nigger Run.....Sid Harkreader and Grady Moore

3052—Will There Be Any Stars In My Crown—Vocal, Violin and
Guitar Acc.

The Land Where We Never Grow Old—
Sid Harkreader and Grady Moore

3044—Bits Of Blues—Guitar and Violin Acc.
Don't Reckon I'll Happen Again—
Sid Harkreader and Grady Moore

3043—Kitty Wells—Guitar and Violin Acc.—
My Little Home In Tennessee...Sid Harkreader and Grady Moore

3035—Only As Far As The Gate.....Harkreader and Moore

Where The River Shannon Flows.....Harkreader and Moore

3033—Mocking Bird Breakdown—Instrumental...Harkreader and Moore

I Love The Hills Of Tennessee—Instrumental—
C. D. Moore and Violin

3025—Way Down In Jail On My Knees—Vocal—Violin and Guitar Acc.
The Gambler's Dying Words.....Harkreader and Moore

3024—Picture From Life's Other Side—Vocal...Violin and Guitar Acc.
There's A Little Rosewood Casket.....Harkreader and Moore

3023—John Henry—Vocal, Violin and Guitar Acc.—
Old Joe.....Harkreader and Moore

3022—Hand Me Down My Walking Cane—Vocal—Violin and Guitar Acc.
The Bully Of The Town.....Sid Harkreader and Grady Moore

Full Choir-Grand Organ and Band of H. M. Scots Guard
Recorded in England

3037—Lead Kindly Light—Hymn—
Nearer My God To Thee—Hymn—
Full Choir, Grand Organ and H. M. Scots Guards

3038—Onward Christian Soldiers—
Abide With Me—
Full Choir, Grand Organ and H. M. Scots Guards

**Vernon Dalhart and
Riley Quartette**

3053—Savior Lead Me Lest I
Stray—Vocal—
Wonderful Story Of Love
Vocal—Pianist J. M. Dye
Riley Quartette

3049—The Master Of The Storm
Vocal-Piano Acc.J.M.Dye

The Church In The Wild-
wood....Riley Quartette

3021—Pass Around The Bottle—
The Wreck Of The Number
Nine—T. Solo, Nov. Acc.
Vernon Dalhart



HARKREADER AND MOORE

Dealers' list
of best selling
numbers,
provided by
Paramount
to its dealer
network,
October 1927.

"Half Cup of Tea"



by
The Beale Street Sheiks



A GAIN those Beale Street Sheiks bust out with a hot record that you'll want to hear because it's a great blues tune, and it has some great words, too. "Half Cup of Tea" is the name, and it tells about — oh, well, wait till you hear it. Ask your dealer for Paramount No. 12531,

[12531 — Half Cup of Tea and Sweet to Mama,]
Beale Street Sheiks (Stokes & Sane) Guitar and singing duet.

12530—Hallelujah and Talk About Dixie, Cotton Belt Quartette.

12528—Hurry Sundown Blues and Landlady's Footsteps, Madlyn Davis and Her Red Hot Shakers.

12529—Where Were You, Job ? and Many Rob God, Sermons by Reverend W. A. White.

12526 — Slow Driving Moan & Gone Daddy

Blues, "Ma" Rainey and Her Georgia Band.

12524—Mamlish Blues and Ham Bone Blues, Ed Bell; Guitar Accompaniment.

12518—You Shall and It's a Good Thing, Beale Street Sheiks and their guitars,(Stokes & Sane).

12509—Whiskey Blues and Back Door Blues, Elzadie Robinson; Will Ezell at the piano.

12488—'Fore Day Creep and Gypsy Glass Blues, Ida Cox; Piano Acc. by Jesse Crump.

Electrically Recorded!

Paramount Records are recorded by the latest new electric method. Greater volume, amazingly clear tone. Always the best music—first on Paramount!

Paramount Records


FOR SALE BY

Greenes Music Store

314 N. CHESTNUT ST.
WINSTON-SALEM, N. C.

WE REPAIR ANY PHONOGRAPH

Promotional
flyer created
by Paramount
for local use
by its dealer
network,
October 1927.



Order Blank

Paramount

Old Time Tunes

Here's Why— You should be having in stock Paramount's old time releases. Sales are increasing, call numbers are in the line by exclusive artists, recorded electrically, and you should be getting the profit. They represent an opportunity for additional sales.

A New Number And A Few Picked Sellers

Quan.	
.....3066—	AXEL AT THE BASEBALL GAME AXEL RECEIVES A LETTER—Monologue.....Axel Christensen
.....3079—	SHE IS ONLY A BIRD IN A GILDED CAGE—Vocal—Violin and Guitar Acc. BILL MASON.....North Carolina Ramblers and Roy Harvey
.....3025—	WAY DOWN IN JAIL ON MY KNEES—Vocal—Violin and Guitar Acc. THE GAMBLER'S DYING WORDS.....Harkreader and Moore
.....3071—	I'VE WAITED LONG FOR YOU—Guitar and Violin Acc. ONLY A MINER.....Kentucky Thorobreds

Allow These Records To Aid You In Keeping A Steady Sales Stride

Quan.	North Carolina Ramblers	Kentucky Thorobreds	Riley Quartette	Harkreader and Moore	
.....3072—	Kitty Bye Blue Eyes	.....3080—	I'll Not Mary At All Steady Groove	.....3063—	A Trip To Town Lazy Tennessee
.....3064—	Take Back The Ring Willie My Darling	.....3059—	Till We Meet Again He Cometh	.....3061—	The Old Rugged Cross In The Sweet Bye And Bye
.....3065—	Give My Love To Nell My Mother And My Sweetheart	.....3036—	In The Shade Of The Old Apple Tree This World Is Not My Home	.....3054—	It Looks To Me Like A Big Night Tonight Run Nigger Run
.....3076—	My Faith Is Clinging To Thee How Beautiful Heaven Must Be	.....3053—	Wonderful Story Of Love Saviour, Lead Me Lest I Stray	.....3052—	Will There Be Any Stars In My Crown The Land Where We Never Grow Old
.....3042—	My Little Home In Tennessee Kitty Wells	.....3022—	Hand Me Down My Walking Cane The Bully Of The Town		

Quan.	Collins Brothers	Paramount Sacred Four	Golden Melody Boys	Favorite Numbers	
.....3039—	If I Could Hear My Mother Pray Again Love Always Has Its Way	.....3082—	Jesus Has Pardoned Me I've Waited Too Long To Prepare	.....3050—	The Gospel Train Call For Sinners
.....3040—	Put My Little Shoes Away On Top Of Old Smokey	.....3078—	The Beautiful Land The Unclouded Day	.....3055—	My Blue Ridge Mountain Home Golden Slippers
.....3042—	When The Work's Done This Fall In The Good Old Summer Time	.....3073—	How Wonderful Heaven Must Be Riding The Billows For Home	.....3084—	In The Garden There Is Sunshine In My Soul
.....3068—	The Old Tobacco Mill The Cross Eyed Butcher				
.....3081—	When The Golden Rod Is Blooming Once Again Cabin Home				

DISTRIBUTED BY

Cleveland Phonograph Co.

5300 HARVARD AVE.
CLEVELAND, O.

Recorded Electrically

SHIP VIA

TO

NAME

ADDRESS

CITY and STATE

Order Blank provided by Paramount to its dealer network, November 1927.



Front cover of Paramount Records catalog, November 1927.

The Santa Claus Crave

by Elzadie Robinson



SHE doesn't care about any common kind of Christmas presents — she doesn't even want a Christmas tree. But she does want one big present — a lovin' man — and she implores Santa Claus to bring her a nice, big, good looking man! Will Santa grant her prayer? Will he bring the man down the chimney? Will he be able to put this strange gift in the empty stocking hanging by the fireplace? Hear all about it in Elzadie Robinson's great, new Paramount Record, "The Santa Claus Crave." Ask your dealer for No. 12573, or send us the coupon.

[12573—The Santa Claus Crave and St. Louis Cy.]
[clone Blues, Elzadie Robinson, piano acc. by Bob Call]

12558—Workin' On The Railroad and Yellow Woman Blues, Buddy Boy Hawkins and Guitar.
12560—Women Won't Need No Man, Lucille Bogan; Piano Accompaniment by Will Ezell, and **War Time Man Blues,** Lucille Bogan; Guitar Accompaniment by Charlie Jackson.
12541—Rambler Blues and Struck Sorrow Blues, Blind Lemon Jefferson and His Guitar.
12556—Cold and Blue and Seven Day Blues, Ida Cox; Jesse Crump at the piano.
12553—Lookout, Papa, Don't Tear Your Pants and Baby, Don't You Be So Mean, "Papa Charlie" Jackson and His Guitar.
12551—Chinch Bug Blues and Deceitful Brownskin Blues, Blind Lemon Jefferson and Guitar.
12497—Bad Feeling Blues and That Will Never Happen No More, Blind Blake and Guitar.
12518—You Call and It's a Good Thing, Beale Street Sheiks and their Guitars (Stokes and Sane).

Beautiful Christmas Records
12559—Satan At Church and The Word Eagle, Sermons with Singing by Rev. W. M. Clark and Sisters.
12416—Silent Night, Holy Night and Christians Awake, Elkins Mixed Quartette; Organ Accompaniment.
12557—Heaven and Get Away Jordan, Paramount Sacred Four.

SEND NO MONEY! If your dealer is out of the records you want send us the coupon below. Pay postman 75 cents for each record, plus small C. O. D. fee when he delivers records. We pay postage on shipments of two or more records.

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Paramount Records are recorded by the latest new electric method. Greater volume, amazingly clear tone. Always the best music—first on Paramount!

Paramount
REG. U.S. PAT. OFF.
The Popular Race Record

Get Your Paramount Book of Blues
Ask your dealer or write us for the new 44-page Paramount Book of Blues. Attractively bound and decorated. Includes big Blues hits by such famous artists as Blind Lemon Jefferson, "Ma" Rainey, Blind Blake, Ida Cox, and others, with separate sections for songs or each. Pictures and autobiographies of the well known stars. Retail price, 35 cents.

The New York Recording Laboratories
23 Paramount Bldg., Port Washington, N.Y.
Send me the records checked () below. 75 cents each.

() 12573	() 12556	() 12518
() 12558	() 12553	() 12560
() 12560	() 12551	() 12416
() 12541	() 12497	() 12557

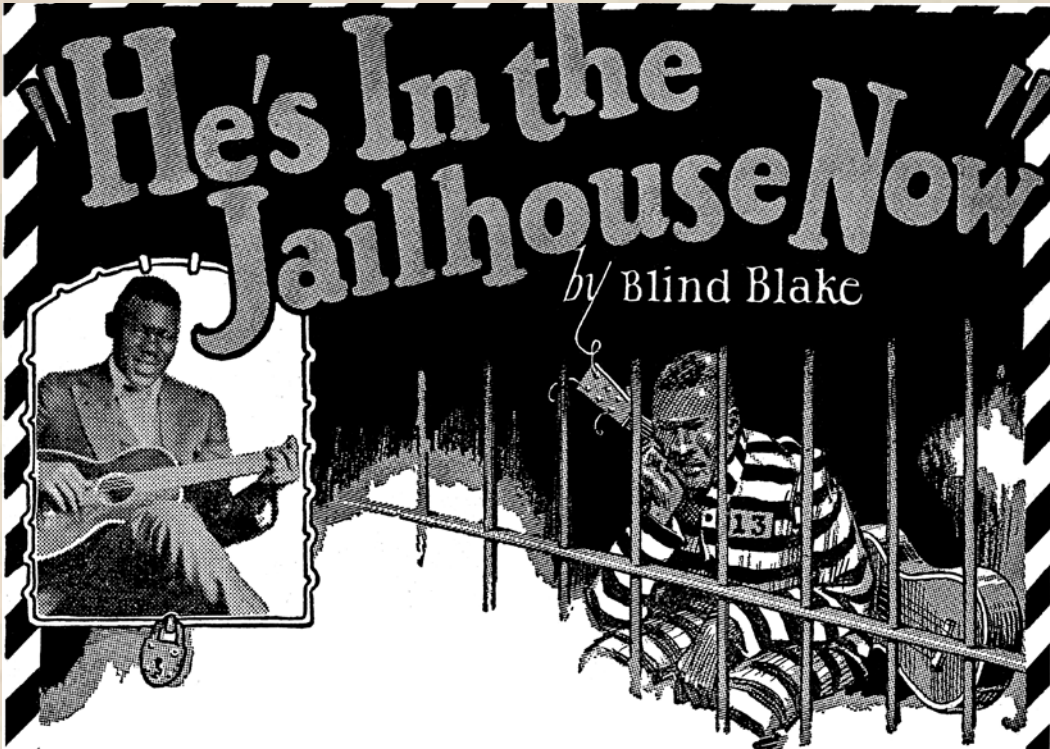
Name.....
Address.....
City..... State.....



These famous Paramount Record Stars wish you all...
A Merry Christmas

THE NEW YORK RECORDING LABORATORIES
PORT WASHINGTON, WISCONSIN

Paramount
REG. U.S. PAT. OFF.
The Popular Race Record



THIS is a fine way to end up the old year and start the new. He's in the jailhouse, with his guitar and all, and there's no prospect of getting out. Why is he there? Well, wait till you hear the one and only Blind Blake tell about it in his latest Paramount Record No. 12565—"He's in the Jailhouse Now" on one side and the peppy "Southern Rag" on the other. Ask your dealer for it,

[12565—He's in the Jailhouse Now and Southern Rag, Blind Blake and His Guitar.]

12541—Rambler Blues and Struck Sorrow Blues, Blind Lemon Jefferson and His Guitar.

12556—Cold and Blue and Seven Day Blues, Ida Cox; Piano Acc. by Jesse Crump.

12558—Workin' On The Railroad and Yellow Woman Blues, Buddy Boy Hawkins and Guitar.

12560—Women Won't Need No Man, Lucille Bogan; Piano Acc. by Will Ezell, and **War Time Man Blues,** Lucille Bogan; Guitar Acc. by Charlie Jackson.

12553—Look Out, Papa, Don't Tear Your Pants and Baby, Don't You Be So Mean, Papa Charlie Jackson and Guitar.

12551—Chinch Bug Blues and Deceitful Brownskin Blues, Blind Lemon Jefferson and His Guitar.

12552—Mr. Crump Don't Like It and Blues In "D", Beale Street Sheiks and Guitars (Stokes and Sane.)

12509—Whiskey Blues and Back Door Blues, Elzadie Robinson, Piano Acc. by Will Ezell.

Inspiring Spirituals

12567—God Don't Like It Either (Moonshine) and Come Down Out of That Tree, Zachariah, Vocals by Kate Daniels.

12559—Satan At Church and The Word Eagle, Sermons with Singing, Rev. W. M. Clark and Sisters.

Electrically Recorded!

Paramount Records are recorded by the latest new electric method. Greater volume, amazingly clear tone. Always the best music—first on Paramount!

Paramount Records

FOR SALE BY

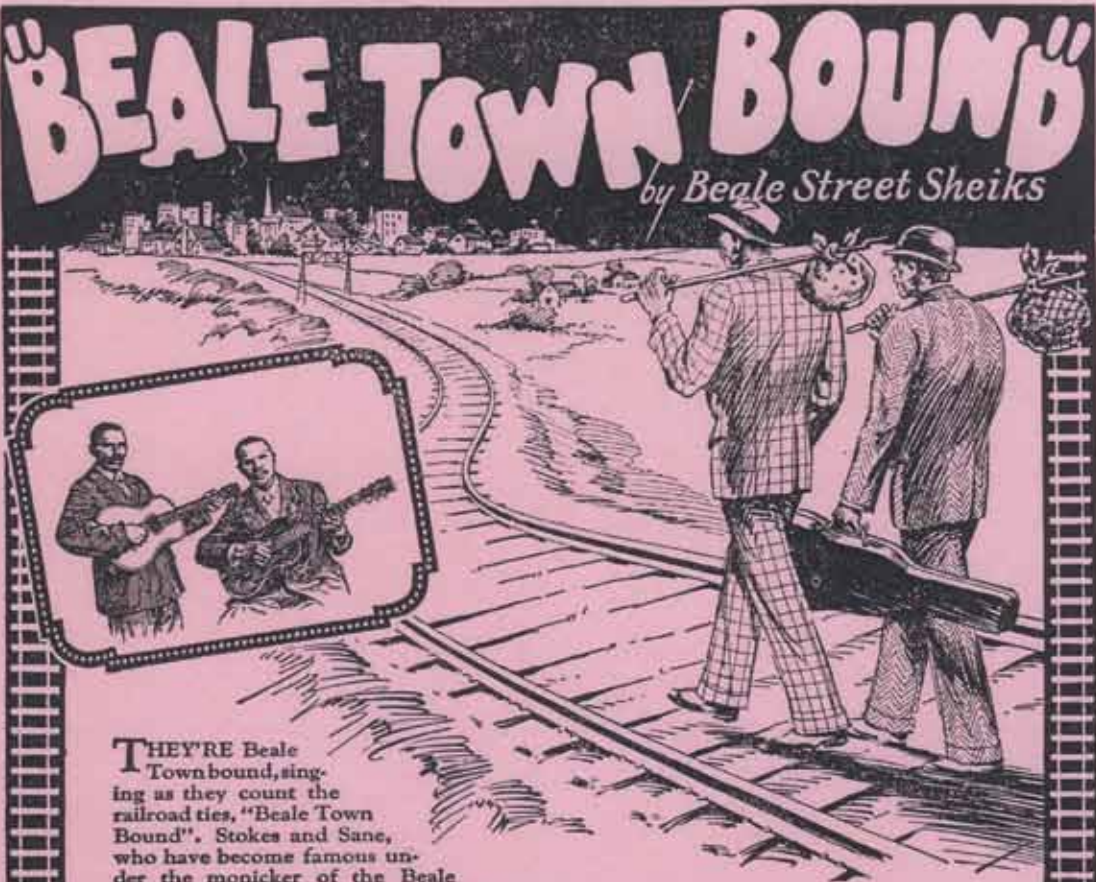
Adams St. Music Store

325 N. ADAMS

RICHMOND, VA.

WE REPAIR ANY PHONOGRAPH

Promotional flyer created by Paramount for local use by its dealer network, December 1927.



THEY'RE Beale Townbound, singing as they count the railroad ties, "Beale Town Bound". Stokes and Sane, who have become famous under the monicker of the Beale Street Sheiks, with their irresistible guitars, have made a darb of a record in Paramount No. 12576. It's something different and clever. Be sure to ask your dealer for it.

[12576—Beale Town Bound and Chicken, You Can Roost Behind The Moon, Beale Street Sheiks and their Guitars.]

12577—Craving Whiskey Blues and Nice and Kind Blues, Lucille Bogan; Piano Acc. by Will Ezell.

12565—He's In The Jailhouse Now and Southern Rag, Blind Blake and His Guitar.

12566—Blues, Oh Blues and Oh Papa Blues, Ma Rainey and Her Georgia Band.

12571—Can You Blame The Colored Man and Poor Boy Long Ways From Home, Blind Blake and His Guitar and Banjo Joe.

12509—Whiskey Blues and Back Door Blues, Elzadie Robinson; Will Ezell at the piano.

12541—Rambler Blues and Struck Sorrow Blues, Blind Lemon Jefferson and His Guitar.

12556—Cold and Blue and Seven Day Blues, Ida Cox; Piano Acc. by Jesse Crump.

12531—Half Cup of Tea and Sweet to Mama, Beale Street Sheiks and their Guitars.

12548—Big Boy Blues and Damper Down Blues, Ma Rainey and Her Georgia Band.

Electrically Recorded!

Paramount Records are recorded by the latest new electric method. Greater volume, amazingly clear tone. Always the best music—first on Paramount!

Beautiful Spirituals

12575—Somebody's Wrong About The Bible and Moses Rescued By A Negro Woman, Sermons by Rev. Webb.

12567—God Don't Like It Either (Moonshine) and Come Down Out of That Tree, Vocals by Katie Daniels.

Paramount Records

FOR SALE BY

D. RIFKIND

7th & G Street, N. W.

WASHINGTON, D. C.

Promotional flyer created by Paramount for local use by its dealer network, December 1927 - January 1928.

Order Blank
Paramount Records

DISTRIBUTED BY
The New York Recording Laboratories
1219 Wisconsin Ave. N. W.
Washington, D. C.

The instrumental and spiritual records announced as a special release are two numbers of extraordinary merits, selections that it will be profitable for you to begin working on now. "JIM JACKSON'S KANSAS CITY BLUES" is cleverly arranged throughout and makes a fine slow drag number.

Let your customers hear them.

TWO SPECIAL RELEASES

12586---JIM JACKSON'S KANSAS CITY BLUES
A LITTLE BIT CLOSER Tiny Parham and His "Forty" Five
12585---SEE THAT MY GRAVE'S KEPT CLEAN
HE AROSE FROM THE DEAD Deacon L. J. Bates

Old Time Favorites

3074---I WONDER WHY NOBODY CARES FOR ME.....Golden Melody Boys
WOULD YOU EVER THINK OF ME.....Golden Melody Boys
3070---THE OLD BROWN PANTS.....Frank Morris
STAND UP AND SING FOR YOUR FATHER.....Frank Morris

Records That Sell

12583---HARD ROAD BLUES---Guitar Acc.....Blind Blake
SEA BOARD BLUES---Guitar Acc.....Blind Blake
12582---MIDNIGHT HOUR BLUES---Vocal---Piano Acc. Jesse Crump.....Ida Cox
GIVE ME A BREAK BLUES---Vocal---Piano Acc. Jesse Crump.....Ida Cox
12576---BEALE TOWN BOUND---Vocal---Guitar Acc.....Beale Street Sheiks
CHICKEN YOU CAN ROOST BEHIND THE MOON.....Beale Street Sheiks
12578---GONE DEAD ON YOU BLUES---Vocal---Guitar Acc.....Blind Lemon Jefferson
ONE DIME BLUES---Vocal---Guitar Acc.....Blind Lemon Jefferson
12565---HE'S IN THE JAILHOUSE NOW---Vocal.....Blind Blake
SOUTHERN RAG---Vocal.....Blind Blake
12566---BLUES OH BLUES---Vocal.....Ma Rainey and Her Georgia Band
OH PAPA BLUES---Vocal.....Ma Rainey and Her Georgia Band

Your Trade Will Be Well Served With These Records In Stock

RACE		SOUTHERN
12541---Rambler Blues Struck Sorrow Blues Blind Lemon Jefferson	3372---Kitty Blue Blue Eyes North Carolina Ramblers and Roy Harvey	
12556---Cold And Blue Seven Day Blues Ida Cox	3371---Only A Miner I've Waited Long For You Kentucky Thorbroeds	
12553---Look Out Papa Don't Tear Your Pants Baby Don't You Be So Mean Charlie Jackson	3668---The Old Tobacco Mill The Cross Eyed Butcher Golden Melody Boys	
12509---Whiskey Blues Back Door Blues Elzadie Robinson	3064---Take Back The Ring Willie My Darling North Carolina Ramblers and Roy Harvey	
12510---Black Snake Dream Blues Right Of Way Blues Blind Lemon Jefferson	3041---Sara Jane I Was Born Four Thousand Years Ago Collins Brothers	
12551---Chinch Bug Blues Blind Lemon Jefferson	3049---The Master Of The Storm The Church In The Wildwood Riley Quartette	
12548---Big Boy Blues Dampier Blues Ma Rainey and Georgia Band	3359---Till We Meet Again He Cometh Kentucky Thorbroeds	
12387---Early Morning Blues West Coast Blues Blind Blake	3025---Way Down In Jail On My Knees The Gambler's Dying Words Harkreader and Moore	
12579---The Sainted Devil Settling Time Johnnie Blakey	3022---Hand Me Down My Walking Cane The Bully Of The Town Harkreader and Moore	
12035---Father Prepare Me My Lord's Gonna Move This Wicked Race Norfolk Jubilee Quartette	3006---When The Reses Bloom Again The Sporting Cowboy Watts and Wilson	
12386---All I Want Is That Pure I Want To Be Like Jesus In My Heart Deacon L. J. Bates	3318---Ravin' Gambler Wreck Of The Old '97 Vernon Dalhart	

FILL OUT THIS CARD AND MAIL

Please ship quantity of Paramount rec rds indicated herewith V'a

Record No.	Quantity	Record No.	Quantity	Record No.	Quantity
12586					
12585					
3074					
3070					

Name
Address
City and State

Order blank provided by Paramount to its dealer network in the D.C. area, ca. December 1927 - January 1928.

Paramount

Blind Lemon Jefferson
Blind Blake
Banjo Joe
Norfolk Quartette
Ida Cox
Ed. Bell



BEALE STREET SHEIKS

— Artists —
Play and Sing For You
The Greatest List of
BLUES and SPIRITUALS
Ever
Put on Records!
Ask
To Hear
Them

Ma Rainey
Charlie Jackson
Beale Street Sheiks



LEMON JEFFERSON

Ida Cox	Ma Rainey	Charlie Jackson's Latest Hits
12588---Pure Day Creep--- Gypsy Glass Blues--- 12583---Midnight Hour Blues--- Give Me A Break Blues--- 12536---Cold And Blue--- Seven Day Blues--- 12503---Hard On Love--- More Blues--- 12513---Lost Man Blues--- Fleeting Blues--- 12540---Mule Hand Blues--- Alabama Blues---	12586---Blues Oh Blues--- Oh Papa Blues--- 12508---Dead Drunk Blues--- Moore Blues--- 12526---Slow Driving Moan--- Gum Daddy Blues--- 12548---Big Boy Blues--- Dampier Down Blues--- It's A Good Thing--- 12531---Sweet To Mama--- Half A Cup Of Tea--- 12533---Mr. Crump Don't Like It--- Blues In "D"---	12501---Shedde I'm Shave--- Sheik Of Doubleline Street--- 12574---Blue Monday Morning Blues--- Bright Eyes--- 12535---Look Out Papa Don't Tear Your Pants--- Baby Don't You Be So Mean---
Blind Lemon Jefferson	Beale Street Sheiks	Hot Numbers
12579---Gone Dead On You Blues--- One Dime Blues--- 12551---Chinch Bug Blues--- Dreadful Brownskin Blues--- 12510---Black Snake Dream Blues--- Right Of Way Blues--- 12503---Hot Dogs--- Weary Dog Blues--- 12545---Hiding High Water Blues--- Teddy Bear Blues--- 12511---Match Box Blues--- Easy Rider Blues--- 12543---Habit Foot Blues--- Shunkie Sugar Blues--- 12545---Broke And Hungry--- Bad Luck Blues--- 12525---Vartine Blues--- Gooey Gooey Blues--- 12507---Black Snake Moan--- Sneaking Foot Blues--- 12594---Old Ramblers Blues--- Boggin' Back--- 12577---Jack O' Diamond Blues--- Clock House Blues--- 12507---Black Horse Blues--- Cortina Blues--- 12534---Long Legged Blues--- One Time Blues--- 12541---Bouncer Blues--- Dry Southern Blues---	12576---Beale Town Bound--- Chicken You Can Kest Behind The Moon--- 12518---You Shall--- 12531---Sweet To Mama--- Half A Cup Of Tea--- 12533---Mr. Crump Don't Like It--- Blues In "D"---	12508---Mable Blues--- Drunk Man's Strid--- 12538---Rough House Blues--- Hap Off---
Rev. J. M. Gates	Norfolk Quartette	Spirituals
12527---Dying Gambler--- Praying For The Pastor--- 12510---I Know I Got Religion--- The Funeral Train A-Coming--- 12509---I'm Going To Take My Life--- I've Left This World Behind--- 12577---Waiting At The Beautiful Gate--- I'm So Glad Trouble Don't Last---	12509---Daniel In The Lion's Den--- That Arcout Was Settled--- 12508---Let The Church Roll On--- If Anybody Asks You Who I Am--- 12512---Charan's Army Got Dressed--- Great Jehovah--- 12534---Where Shall I Be--- I'm Gonna Build Right On Dat Shore--- 12517---Ezekiel Saw De Wheel--- Crying Baby Unto The Lord--- 12033---My Lord's Gonna Move This Wicked Race--- Father, Prepare Me--- 12507---Three Out The Life Line--- I'm Gonna Make Heaven My Home--- 12515---Shepherd Where Is Your Little Lamb---	12508---Everytime I Feel The Split--- Good News Charley's Coming--- 12575---Prevent Your Body--- Blind Bartimus--- 12507---God Don't Like It Either (Moan Shine)--- Come Down Out Of That Tree Zachariah--- 12557---Heaven--- Got Away Jordan--- 12506---All I Want Is That Pure Religion--- I Want To Be Like Jesus In My Heart--- 12075---When All The Saints Come March ing In--- That Old Time Religion--- 12503---He's The One--- You'd Better Mind--- 12485---I'll Be Satisfied--- It Pays To Serve Jesus--- 12506---I Heard The Voice Of Jesus Say Come Unto Me And Rest--- Fight On Your Time Ain't Long---
Blind Blake's Famous Hits	Favorite Numbers	Sermons
12507---Bad Feeling Blues--- That Will Never Happen No More--- 12579---Dry Bone Shedd--- One Time Blues--- 12581---West Coast Blues--- Early Morning Blues--- 12504---Black Dog Blues--- Buck-Town Blues--- 12512---Tango Bound--- Blake's Worried Blues---	12511---Two Tight--- Seasonal St. Blues--- 12515---Come On Boys--- Shedde Leo Doe Blues--- 12503---Early Morning Blues--- Southern Rag--- 12583---Hard Road Blues--- Sea Board Blues---	12579---The Sainted Devil--- Settling Time--- 12575---Somebody's Wrong About The Bible--- Moses Rescued By A Negro Woman--- 12530---Salon At Church--- The Word Eagle---



FOR SALE BY
Broad & Market St. Music Co.
163 Market St.
Newark, N. J.



Release list created by Paramount for local use by its dealer network, ca. January 1928.



"MIDNIGHT HOUR BLUES"

by Ida Cox

SNEAKY, creepy, mysterious — use any words you want, but here's a weird, blood-curdling Blues by Ida Cox. Twelve o'clock — dark room — spirit hovering over her as she wakes up with a shriek — boy, that's enough to make hair grow on the bed post. Be sure to hear Ida Cox sing this sensational, spectacular Blues. Ask your dealer for Paramount No. 12582, "Midnight Hour Blues".



12582—Midnight Hour Blues and Give Me a Break Blues, Ida Cox; Jesse Crump at the Piano.

- | | |
|---|---|
| 12586—Jim Jackson's Kansas City Blues and A Little Bit Closer (for dancing) Tiny Parham and his "Forty" Five. | 12583—Hard Road Blues and Sea Board Blues , Blind Blake and His Guitar. |
| 12578—Gone Dead On You Blues and One Dime Blues , Blind Lemon Jefferson and His Guitar. | 12576—Beale Town Bound and Chicken, You Can Roost Behind The Moon , Beale Street Sheiks and Guitars. |
| 12581—Kid Man Blues and Thinking Blues , Side Wheel Sally Duffie. | 12585—He's In The Jailhouse Now and Southern Rag , Blind Blake and His Guitar. |
| 12571—Can You Blame The Colored Man and Poor Boy Long Ways From Home , Blind Blake (Guitar Accompaniment) and Banjo Joe. | 12574—Blue Monday Morning Blues and Bright Eyes , "Papa Charlie" Jackson and His Banjo. |
| 12548—Big Boy Blues and Dumper Down Blues , "Ma" Rainey and Her Georgia Band. | |

Inspiring Sacred Records

- 12585—See That My Grave's Kept Clean and He Arose From The Dead**, Deacon L. J. Bates; Guitar Accompaniment.
- 12579—The Sainted Devil and Settling Time**, Sermons by Son of Thunder (Johnnie Blakey.)

Electrically Recorded!
Paramount Records are recorded by the latest new electric method. Greater volume, amazingly clear tone. Always the best music — first on Paramount!

Paramount Records

DISTRIBUTED BY
Shipley Massingham Company
949 Penn Avenue
PITTSBURG, PA.

Promotional flyer created by Paramount for local use by its dealer network, December 1927 - January 1928.

"Jazzin' the Blues"

by Beale Street Sheiks



AND how they do Jazz those Blues! The Beale Street Sheiks (Stokes and Sane), who are famous for that great hit "You Shall," have made another sensational record with a lot of good singing and some fine guitar playing. They call it "Jazzin' the Blues," and it's Paramount No. 12591. Be sure to ask your dealer for it.

12591—Jazzin' the Blues and Last Go Round, Beale Street Sheiks and their Guitars.

- 12594—Oriental Man and Seek That Thing** (for dancing) Dixie-Land Thnmpers.
- 12590—Ma Rainey's Black Bottom and Georgia Cake Walk**, "Ma" Rainey and Her Georgia Band.
- 12588—Madison Street Rag and Jonestown Blues**, Banjo Joe; Guitar Accompaniment by Blind Blake.
- 12582—Midnight Hour Blues and Give Me A Break Blues**, Ida Cox; Piano Acc. by Jesse Crump.
- 12583—Hard Road Blues and Sea Board Blues**, Blind Blake and His Guitar.
- 12578—Gone Dead On You Blues and One Dime Blues**, Blind Lemon Jefferson and His Guitar.
- 12585—He's In The Jailhouse Now and Southern Rag**, Blind Blake; Guitar and Banjo Accompaniment.
- 12586—Jim Jackson's Kansas City Blues** (For Dancing) and **A Little Bit Closer**, Tiny Parham and His "Forty" Five.
- 12407—That Black Snake Mean and Stocking Feet Blues**, Blind Lemon Jefferson.

Sublime Spirituals

- 12585—Where Shall I Be and He Arose From The Dead**, Deacon L. J. Bates; Guitar Accompaniment.
- 12589—I Have Anchored My Soul and King Jesus Stand By Me**, Norfolk Jubilee Quartette.

Electrically Recorded!
Paramount Records are recorded by the latest new electric method. Greater volume, amazingly clear tone. Always the best music — first on Paramount!

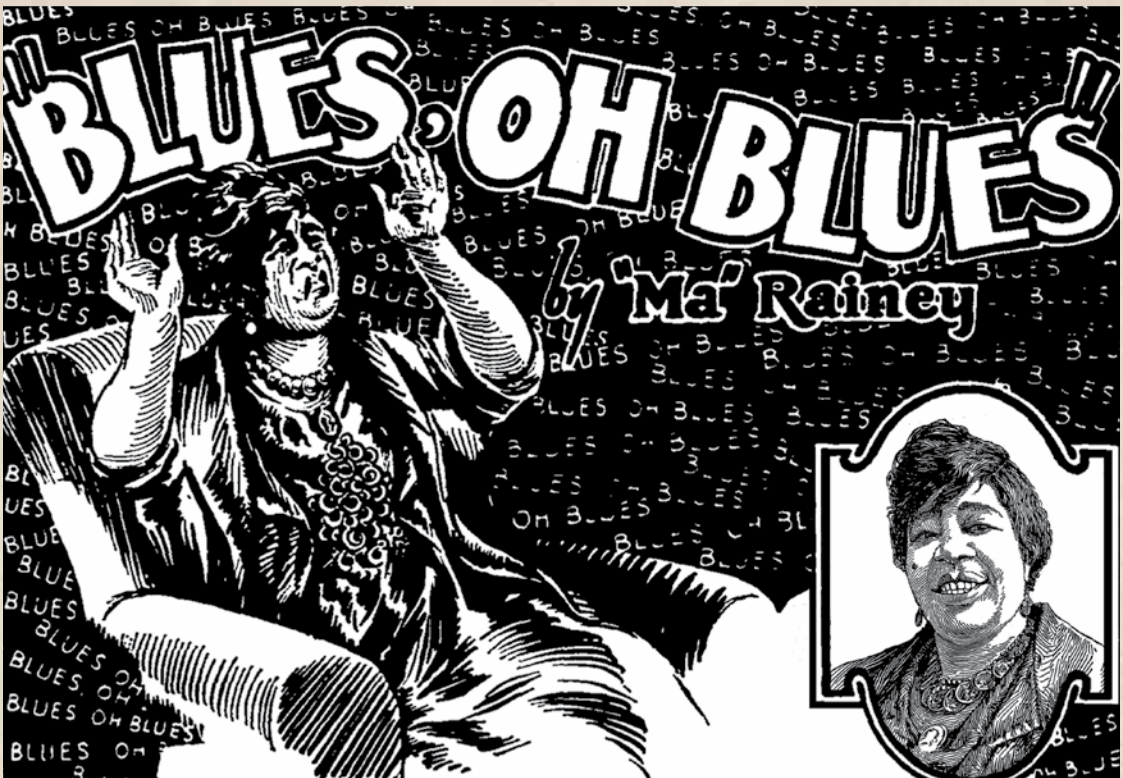
Paramount Records

DISTRIBUTED BY
E. E. Forbes & Sons Piano Co.
1922 Third Ave. N., Birmingham, Ala.

Promotional flyer created by Paramount for local use by its dealer network, ca. February 1928.

BLUES OH BLUES

by "Ma" Rainey



"BLUES, Oh Blues,"—she never felt more blue in her life! Why? Well, can't you guess (?) — the same old reason — she has lost her lovin' man. Misery ain't no word for it. She's not only blue — she is *awful blue*. "Ma" Rainey and her Georgia Band start the year with this interesting real Blues hit, and we know you'll like it. Ask your dealer for Paramount No. 12566, or send us the coupon.

[12566 — Blues, Oh Blues and Oh Papa]
Blues, "Ma" Rainey and Her Georgia Band.]

12565—He's in The Jailhouse New and Southern Rag, Blind Blake and His Guitar.

12571—Can You Blame The Colored Man and Poor Boy Long Way From Home, Blind Blake and His Banjo.

12556—Cold and Blue and Seven Day Blues, Ida Cox; Piano Acc. by Jesse Crump.

12568—Rough House Blues and Hop On!, The Louisiana Stompers.

12541—Ramblin' Blues and Struck Sorrow Blues, Blind Lemon Jefferson and Guitar.

12553—Look Out, Papa, Don't Tear Your Pants and Baby, Don't You Be So "cum," "Papa" Charlie Jackson and His Guitar.

12540—Mojo Hand Blues and Alphabet Blues, Ida Cox; Piano Acc. by Jesse Crump.

12551—Chinich Rag Blues and Be-causeful Mrowmakin Blues, Blind Lemon Jefferson and His Guitar.

12531—Half Cup of Tea and Sweet to Mama, Beale Street Sheiks and their Guitars (Stokes and Sane).

Inspiring Spirituals

12547—God Don't Like It Either (Moonshine) and Come Down Out of That Tree, Zachariah, Vocals by Katie Daniels.

12572—Present Your Body and Blind Bartimus, Sermons with Singing—Rev. Rose and Sanctified Sisters.

SEND NO MONEY! If your dealer is out of the records you want send us the coupon below. Pay postman 75 cents for each record, plus small C. O. D. fee when he delivers records. We pay postage on shipments of two or more records.

The New York Recording Laboratories
121 Paramount Bldg.
Port Washington, N.Y.

Send me the records checked () below, 75 cents each.

<input type="checkbox"/> 12566	<input type="checkbox"/> 12550	<input type="checkbox"/> 12533
<input type="checkbox"/> 12565	<input type="checkbox"/> 12551	<input type="checkbox"/> 12541
<input type="checkbox"/> 12571	<input type="checkbox"/> 12540	<input type="checkbox"/> 12567
<input type="checkbox"/> 12568	<input type="checkbox"/> 12553	<input type="checkbox"/> 12572

Paramount
REG. U.S. PAT. OFF.
The Popular Race Record

Name.....
Address.....
City.....State.....

Wabash Rag

by Blind Blake



"BREAK 'em down, folks, break 'em down", say the words of this new hit by Blind Blake, and believe Blake, you'll be breaking 'em down when you hear it. "Wabash Rag" is as lively as Wabash Avenue itself, where it gets its name, and Blind Blake—aided by his happy guitar—will make you play this record over and over. Be sure to ask your dealer for Paramount No. 12597, or send us the coupon.

[12597—Wabash Rag and You Gonna Quit Me Blues,]
Blind Blake and His Guitar.

12598—Jelly Bean Man and Mr. Blues, Lucius Hardy; piano acc.

12593—Sunshine Special and Lonesome House Blues, Blind Lemon Jefferson and His Guitar.

12592—Red Letter Blues and Last Farewell Blues, Ruby Paul; Piano and Guitar Accompaniment

12582—Midnight Hour Blues and Give Me a Break Blues, Ida Cox; Piano Acc. by Jesse Crump.

12565—He's in the Jailhouse New and Southern Rag, Blind Blake; Guitar and Banjo Acc.

12387—Early Morning Blues and West Coast Blues, Blind Blake and His Guitar.

12591—Jazzin' The Blues and Last Go Round, Beale Street Sheiks and their Guitars.

12588—Madison Street Rag and Jones-town Blues, Blind Blake and Banjo Joe; Banjo and Guitar Accompaniment.

12590—"Ma" Rainey's Black Bottom and Georgia Cake Walk, "Ma" Rainey and Her Georgia Band.

Beautiful Sacred Selections

12589—I Have Anchored My Soul and King Jesus, Stand By Me, Norfolk Jubilee Quartette.

12035—Father, Prepare Me and My Lord's Gonna Move This Wicked Race, Norfolk Jubilee Quartette.

SEND NO MONEY! If your dealer is out of the records you want, send us the coupon below. Pay postman 75 cents for each record, plus small C. O. D. fee when he delivers records. We pay postage on shipments of two or more records.

The New York Recording Laboratories
121 Paramount Bldg.
Port Washington, Wis.

Send me the records checked () below, 75 cents each.

<input type="checkbox"/> 12597	<input type="checkbox"/> 12591	<input type="checkbox"/> 12565
<input type="checkbox"/> 12598	<input type="checkbox"/> 12588	<input type="checkbox"/> 12387
<input type="checkbox"/> 12593	<input type="checkbox"/> 12590	<input type="checkbox"/> 12589
<input type="checkbox"/> 12592	<input type="checkbox"/> 12582	<input type="checkbox"/> 12035

Paramount
REG. U.S. PAT. OFF.
The Popular Race Record

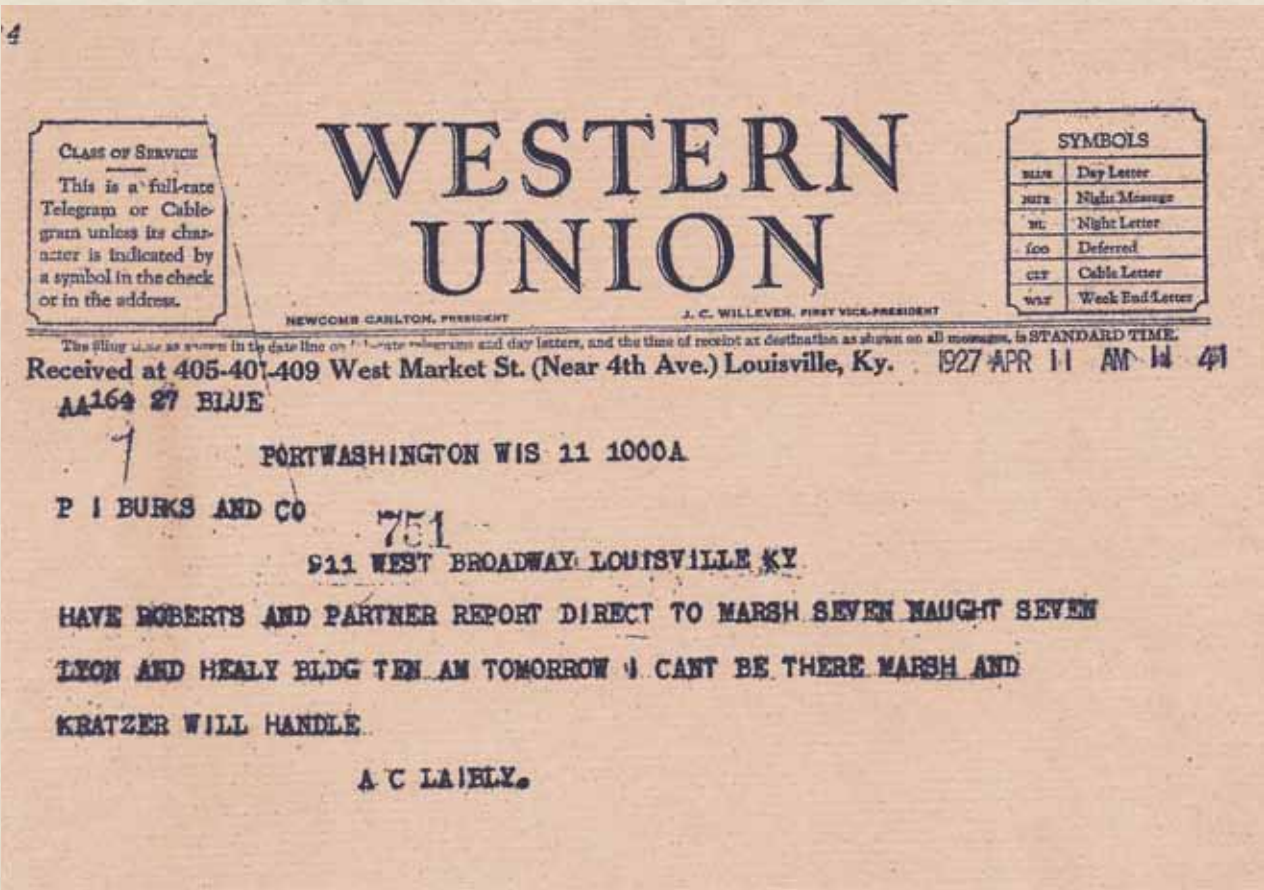
Name.....
Address.....
City.....State.....



Front (right) and back (left) covers of Paramount Records catalog, September 1927.



Metal ID Tag affixed to the inside of Paramount brand phonograph cabinet, ca. 1921.



PLATES SUBPART No. 1

Label and sleeve art of the home-grown imprints of New York Recording Laboratories.



Green shellac
for Irish
release on
Paramount's
33000
series, ca.
November
1920.



Marbled
shellac
release in
Paramount's
popular
20000 series,
late 1921.

Left: Paramount version I - produced by NYRL's predecessor entity United Phonographs Corporation (UPC), 1917. Featured label is 2001-B, the very first Paramount release; eagle is perched on phonograph cabinet.

Right: Paramount version II, UPC-produced, 1917; accompaniment listed beneath song title.



Left: Paramount version V(a), 1918; indication of price near spindle hole.

Right: Paramount version V(b), 1918; prices provided for US and Canada.

Left: Paramount version III, UPC-produced, 1918; accompaniment listed at 3 o'clock.

Right: Paramount version IV, 1918; manufacturing credit changed to New York Recording Laboratories, Inc., Port Washington.



Left: Paramount version VI(a), 1918; accompaniment listed at 3 o'clock of label.

Right: Paramount version VI(b), 1918-19; pricing info reconfigured.

Left:
Paramount
version VII,
1919; first use
of colored
labels, for
Paramount
30000
popular series.
Note UPC
manufacturing
credit.



Right:
Paramount
version VIII(a),
1919; variation
in prices.
Note return
to NYRL
manufacturing
credit.



Left:
Paramount
version
X(a), green
variation,
1920;
no price
indication.

Right:
Paramount
version
X(b), 1920:
no price
indication.

Left:
Paramount
version VIII(b),
1919-20;
variation in
prices.



Right:
Paramount
version IX,
1919; lateral
cut record.



Left:
Paramount
version
XI, 1920;
Paramount
eagle-on-
globe logo
makes first
appearance,
replacing
eagle-on-
phonograph
logo.

Right:
Paramount
version
XII(a), ca.
1924; special
Spanish 6000
Series, price
and TM
variations.

Left:
Paramount
version XII(b),
1924; denotes
List Price.

Right:
Paramount
version XIII,
1924; pricing
information
removed.

Left:
Paramount
version XIV(a),
1925; special
pipe organ
4000 series
by Milton
Charles
and Jesse
Crawford;
trademark
language in
Spanish.

Right:
Paramount
version
XIV(b), black
variation, ca.
1925; special
pipe organ
4000 series,
possibly
repressing,
no Spanish
trademark
language.



Left:
Paramount
version XV,
1925, prob-
ably reprint-
ed with black
labels instead
of blue; note
single-lined
manufactur-
ing credit.

Right:
Paramount
version XVI,
1927; first
version of
Paramount
label with
half arch on
top of label.



Ma Rainey's picture label in Paramount's 12000 "Race" series, 1924.



Alabama preacher Rev. J.O. Hanes on Paramount's limited and occasional series of special picture labels, ca. September 1927.



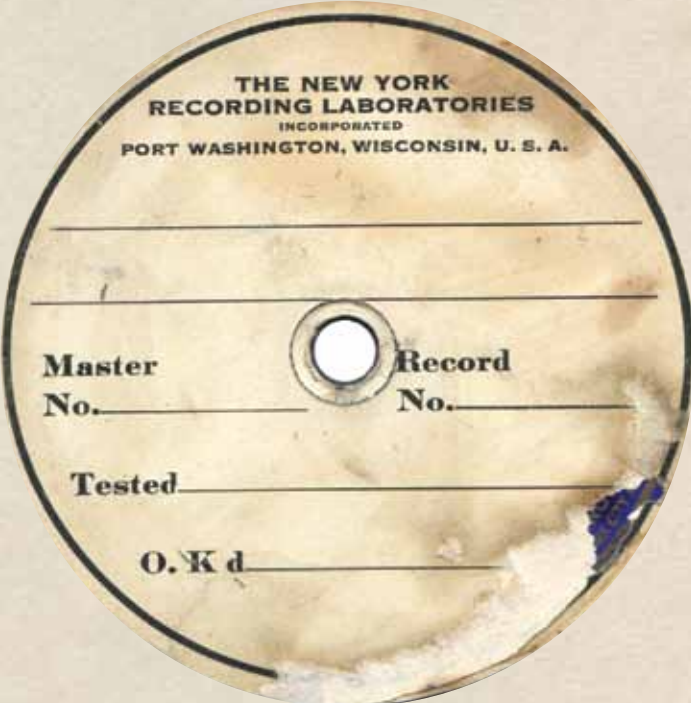
Post-merger "hybrid" label for 1924 Paramount re-release of previously issued Black Swan titles, issued in a special block of the Race series from catalog no. 12100 to 12189.



Left: UPC test pressing of "Ave Maria" by Richard Czerwonky, later released on Pm 50049, 1920.



Right: Generic NYRL test pressing label, ca. 1924.



During its life, the Broadway imprint was pressed both in NYRL's own factories and by Connecticut outfit Bridgeport Die & Machine (BD&M), under contract to NYRL. Beginning with BD&M's bankruptcy in summer 1925 Broadway was pressed exclusively by NYRL in Grafton.

Left:
NYRL version
I, 1926; blue
label, no
manufacturing
credit.

Right:
NYRL version
II, ca. 1926;
“Electrically
Recorded” at
3 o'clock, no
manufacturing
credit.



Left:
NYRL version
III, ca. 1927;
“Electrically
Recorded”
below label
name; no
manufacturing
credit.

Right: NYRL
version IV,
ca. 1927;
manufacturing
credit added.



Left:
BD&M
version I,
early 1920s.

Right:
BD&M
version II,
early 1920s.



BD&M
version III,
ca. 1925.

NYRL's Famous popular dance series started around 1921 and ran through 1924, comprising both a 3000 and 5000 series. A 7000 series is also known to exist. None of its records shows manufacturing credits.

Left:
Famous
version I,
1921.



Right:
Famous
version II,
1922.



Left:
Famous
version III,
1922.



Right:
Famous
version IV,
1923. Note
Alberta
Hunter under
her May Alix
pseudonym.



Puritan was first produced by NYRL predecessor entity United Phonographs Corp. (UPC) around 1917. Lowest-numbered releases found to date are in the 2000 (9" vertical cut) series, but there also may have been a 1000 series that predates this. UPC was replaced by the NYRL imprint beginning ca. March 1922. Regular commercial issues continued until 1927; thereafter NYRL only produced Puritan for ethnic markets, through 1930.

Left:
Puritan
version I,
1917-18;
UPC-pro-
duced, with
medallion at
top show-
ing Puritan
girl seated at
spinnet;
"Vertical Cut"
at 9 o'clock.



Right:
Puritan ver-
sion II, 1917-
18; "Vertical
Cut" legend
omitted.



Left:
Puritan
version III,
1919; "75c in
USA" legend.



Right:
Puritan
version IV,
1919; black,
brown and
gold label,
downsized
medallion,
manufactur-
ing credit
at 6 o'clock,
Puritan in
different
script.



Left:
Puritan
version V,
1919-20;
different
phonograph
in medallion,
Puritan in
simplified
script.

Right:
Puritan
version VI,
ca. 1920;
medallion
replaced by
"America's
Best Record",
Puritan name
in Gothic
script.



Left:
Puritan
version VIII,
ca. 1922;
denotes List
Price, manu-
facturing
credit is
New York
Recording
Laboratories,
Inc., Port
Washington,
Wis.

Right:
Paramount
version IX,
ca. 1923;
"Price 75c".



Left:
Puritan
version X,
ca. 1924;
German-ori-
ented series,
no manufac-
turing credit.

Right:
Puritan
version XI,
ca. 1924;
price
omitted.

Left:
Puritan
version XI, black
variation,
ca. 1924.

Right:
Puritan
version XII,
ca. 1927;
“Electrically
Recorded”
at 3 o’clock.



Left:
Puritan
version XIII,
ca. mid-20s;
Puritan
release
produced for
Hagen Import
Co., with
“Electrically
Recorded” in
italics.



Right:
Puritan
version XIV,
ca. early
1927; vine
motif further
simplified,
“Electrically
Recorded”
beneath label
name.



From March 1922 to around May of 1924, Bridgeport Die & Machine (BD&M) produced a version of the Puritan label under license from NYRL, for BD&M's sales on the East Coast. Adding to the confusion about the BD&M-produced series, BD&M initially used the unique “Pilgrim” style label but later reverted to the “grape-leaf” design already in use by NYRL Puritan; further, several 1922 releases appeared under both BD&M and NYRL versions of the label. By 1924 when it began using Emerson masters, BD&M was substituting Puretone for Puritan labels.



Left:
BD&M
Puritan
version I,
ca. 1922,
featuring
the Puritan
“Pilgrim”.

Right:
BD&M
Puritan
version II,
ca. 1922-23,
reverting to
the “grape
leaf”.



BD&M
Puritan
version III;
ca. 1924,
BD&M
replaces
Puritan
with
Puretone.



Front (far left) and back (near left) of Paramount sleeve, ca. 1918.



Front (far left) and back (near left) of Paramount sleeve, ca. 1919.

Paramount

The Popular Race Record

THESE FAMOUS RACE ARTISTS MAKE RECORDS EXCLUSIVELY for PARAMOUNT

Ida Cox
The Uncrowned Queen of Blues

Alberta Hunter
The Brightest Star of the Race


Norfolk Jazz Quartet
The Greatest Novelty Quartet the Race Has Ever Produced

Paramount is the Only Record on Which You Can Hear These Popular Race Stars

Madam "Ma" Rainey
Mother of the Blues

Lovie Austin
Premier Woman Blues Pianist of the Race

Edmonia Henderson
Melodious Blues Singer



You Should Have These Popular Paramount Records in Your Home

Ask Your Dealer to Play These Favorite Paramount Records For You



The Popular Race Record

Manufactured and Distributed by
The New York Recording Laboratories
Port Washington, Wisconsin

Norfolk Jubilee Quartette.
12022 — Father Prayers Me.
My Love's Gonna Move This
Wicked Race.

Madam Tartt Lawrence.
12023 — His Eye Is on the Sparrow—
Piano Acc.
Stand by Me — Piano Acc.

Madam Hurd Fairfax.
12024 — I'm So Glad You're Don't
Love Always—Piano Solo—
Piano Acc.
Somebody's Knocking at Your
Door — Contralto Solo—
Piano Acc.

Horace George's Jubilee Harmonizers.
12025 — What a Time Talking with
the Angels.
Hard Tryin'.

Paramount Jubilee Singers.
12026 — I Couldn't Hear Nobody Pray.
Standing in the Need of
Praise.

12027 — Gonna Shoot All Over God's
Heaven.
Down by the Riverside.
12028 — Head Away to Jesus.
My Soul Is a Witness to My
Lord.

12029 — When All the Saints Come
Marching In.
That Old Time Religion.

Wiseman Sextette.
12030 — Witness — Negro Spiritual.
You Better Run — Negro
Spiritual.

12031 — On Calvary — Negro Spiritual.
Lord, I Can't Stay Away —
Negro Spiritual.

12032 — Hush, Somebody's Calling.
My Name — Negro Spiritual.
Sign of Judgment — Negro
Spiritual.

12033 — I Couldn't Hear Nobody
Pray — Negro Spiritual.
Do You Think I'll Make a
Soldier? — Negro Spiritual.

Carroll Clark.
12034 — Dear Lord, Remember Me —
Tenor Solo — Organ Acc.
Jesus Is Coming Home —
Tenor Solo — Organ Acc.

12035 — I'm So Glad You're Don't
Love Always — Contralto
Solo — Organ Acc.

The House I'm In — Bass
Solo — Organ Acc.

12036 — By and By — Tenor Solo —
Piano Acc. — Miss Andrienne
Lindsay.

On Point II Baby! — Tenor
Solo — Piano Acc. — Miss
Andrienne Lindsay.

12037 — Swing Low, Sweet Chariot —
Tenor Solo — Piano Acc. —
Miss Andrienne Lindsay.

I Stand on de Bibber of
Jordan — Tenor Solo —
Piano Acc. — Miss Andrienne
Lindsay.

Ida Cox Records.
12038 — Mama Don't Shave Blues
Worried Mama Blues.

12039 — So Soon This Morning Blues.
Confidential Blues.

12040 — Ida Cox's Lady, Lady
Blues.
Makin' Grains' Blues.

12041 — I've Got the Blues for Ram-
bert Street.
Chattanooga Blues.

12042 — Chicago Street Blues.
I Love My Man Better Than
I Love Myself.

12043 — "Bama Bama Blues.
Lotta' Is the Thing I'm Will
About.

12044 — Graveyard Dream Blues.
Weary Way Blues.

"Ma" Rainey's Records.
12045 — No Worried Blues.
Last Minute Blues.

12046 — Bad Luck Blues.
Those All Night Long Blues.

12047 — Moonshine Blues.
Southern Blues.

Edna Hicks.
12048 — Kansas City Man Blues.
Cute Sam Blues.

12049 — Country Blues.
Poor Me.

12050 — Where Can That Somebody
Be?
If You Don't Give Me What
I Want (I'm Gonna Get It
Somewhere Else).

Edmonia Henderson.
12051 — Black Man Blues.
Worried 'Bout Him Blues.

Alberta Hunter.
12052 — Old Fashioned Love — Con-
tralto with Quartette —
Eldine Payne Jubilee
Quartette.

If the Best of the Worst Don't
Want You (Go Back to
Mother and Dad) — Eldine
Jubilee Quartette.

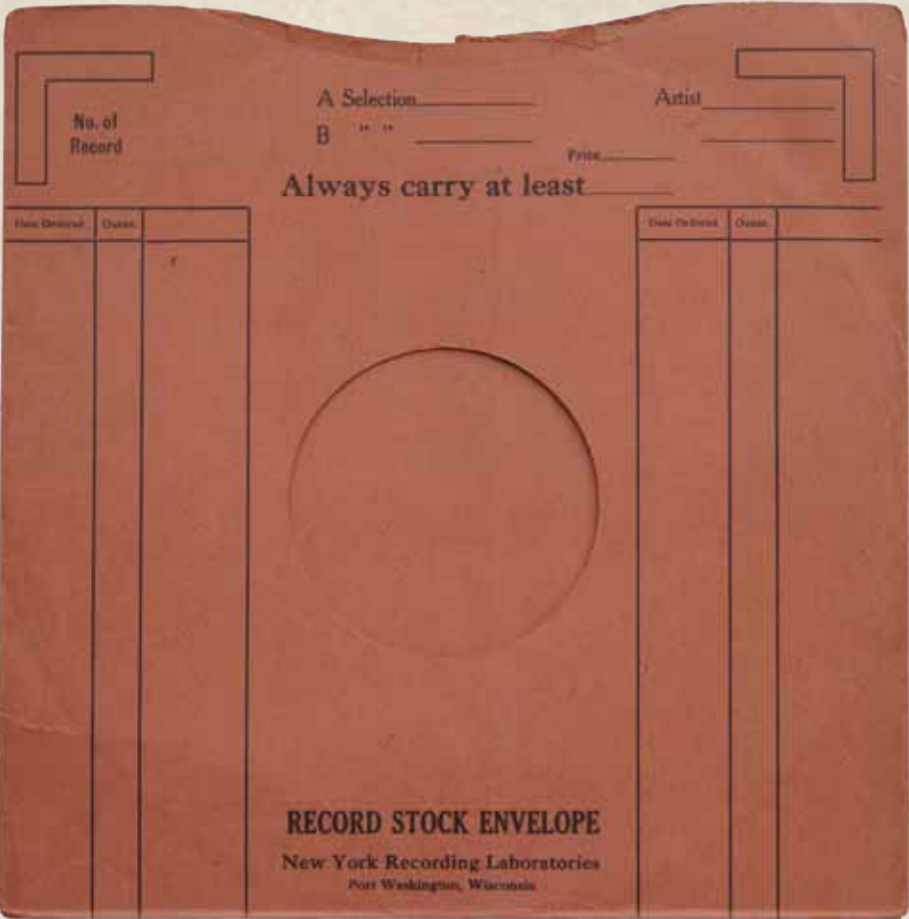
12053 — May be Some Day.
Miss Anna Brown.

12054 — Experience Blues.
Sad "N" Lonely Blues.

Lovie Austin
The accompaniment for all of the
above records is played by this
famous pianist and her Blues
Orchestra.



Front (top) and back (bottom) of 1927 sleeve.



Top: Paramount sleeve, ca. 1927.

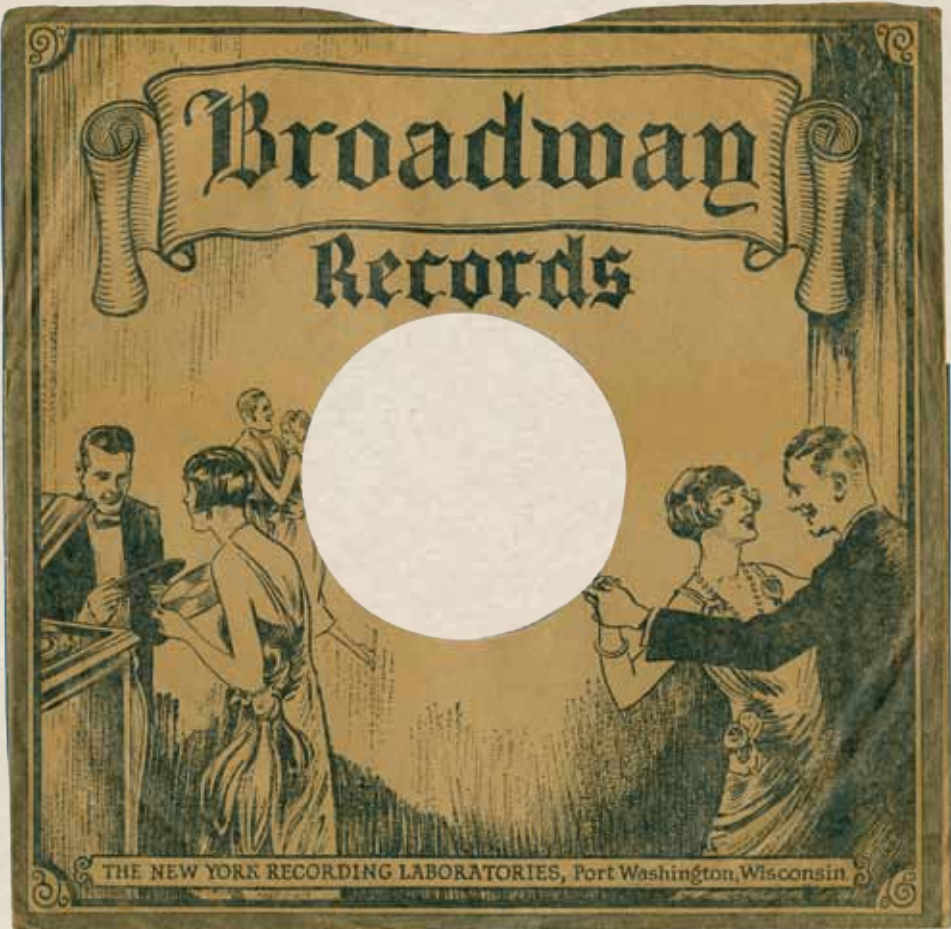
Bottom: New York Recording Laboratories plain record stock envelope, undated.



Puritan sleeves produced by United Phonographs Corporation (top) and New York Recording Laboratories (bottom), 1919.



Front of Famous Records sleeve, ca. 1921.



Front (top) and back (bottom) of Broadway Records sleeve, 1926.



Label and sleeve art of imprints with which Paramount and New York Recording Laboratories are believed to have been associated.

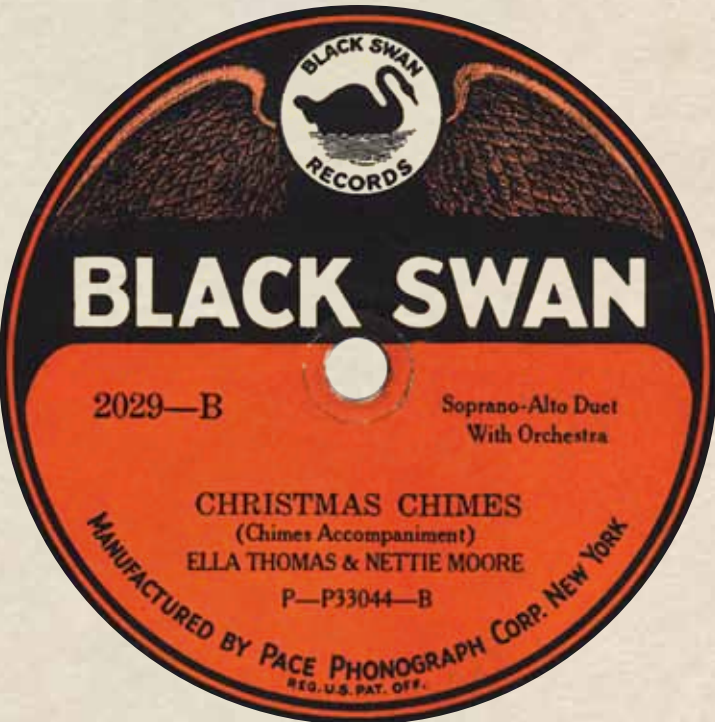
NYRL pressed records as a contract manufacturer for Black Swan from 1921 until 1924, when Black Swan could no longer pay its pressing bill. To settle its debt, Black Swan agreed to have NYRL assume its assets, and NYRL later re-released many Black Swan titles under its Paramount brand.

Black Swan unissued test pressing for Ethel Waters’ “Sunshine of Your Smile”, 1921.



Black Swan version III, green (top left), purple (top right) and red (bottom left) variations, all ca. 1921-1922.

Black Swan versions I (pale orange and black, top right), II (vermillion and black, bottom left), and III (blue and pale orange, bottom right), all ca. 1921-1922.



Black Swan version IV, ca. 1922-23; orange, black and white, “meta” swan emblem.

NYRL leased its master recordings to numerous—mostly smaller, regional—labels to issue on their own imprints. Those featured here ran entire series of releases which interlocked with Paramount’s own series.



Claxtonola, produced by the Brenard Manuf. Co. in Iowa, adopted Paramount's numbering convention but substituted a 4 for the lead 2 in Paramount's 20000 popular series. Both records ca. 1922-23.



Blue Bird (left), based in California, used NYRL masters exclusively starting in 1920.

Other small, regional labels used NYRL masters without interlocking series, including Everybodys, Harmograph, Herwin and Radiex.



Right: Harmograph used masters from various companies, including NYRL (between 1922-1924).



Norfolk Jubilee Quartette under pseudonym on Herwin, 1927.



In addition to its involvement in versions of the Broadway and Puritan labels, Bridgeport Die & Machine (BD&M) also produced a number of other label imprints (for itself or its clients) for which it made use of NYRL master recordings, including Chautauqua, Mastertone, Davega, Joy, Gobbly Wobblyn, Triangle, Belvedere, Ross Stores, Resona, Pennington, Music Box, and Carnival; all ca. 1922-24.





NYRL also used masters from other companies, issuing titles which had already been released by labels like Arto, Emerson, Olympic and the tiny Kansas City, MO imprint Meritt (whose entire output numbered seven total releases), run by future Paramount recording artist Winston Holmes.



Left: Puritan shaped label used for custom pressed records.



Meritt masters by Rev. Gatewood were later released on Paramount and Herwin under pseudonyms and different titles.



Polish custom pressed records, 1925.

In its quest to find additional revenue streams, NYRL also provided a custom-pressing service for big companies like Chevrolet and individuals like Axel Christensen.

Other associated labels, with which NYRL shared masters, recording engineers and studio facilities, or, in the case of Black Patti, one of its key employees.

Left:
Ca. 1926,
Sears,
Roebuck &
Co. released
NYRL
masters
on their
Silvertone
3500 series
as well as on
Challenge.
Record
shown
features
Lovie Austin
under
pseudonym.



Right:
Black Patti was
a short-lived
side project run
by Paramount
recording
director
Mayo Williams
out of his
Paramount of-
fice in Chicago,
apparently un-
beknownst to
his employers;
the label issued
55 records over
its 8-month
lifespan in
1927.



Left and top
right:
Autograph
was the label
owned and run
by Chicago
recording
engineer and
studio owner
Orlando Marsh,
with whom
Paramount
contracted to
record the bulk
of their output
from roughly
1923-29.



Black Swan
Records
sleeve,
ca. 1922.



The Rise & Fall of Paramount Volume One, 1917-1927

The first installment of *The Rise & Fall of Paramount (1917-1932)*, a two-volume omnibus of words, images and music in a limited-edition cabinet-of-wonder format.

Alex van der Tuuk | Alkmaar, The Netherlands
Third Man Records | Nashville, Tennessee
Revenant Records | Austin, Texas

New York Recording Laboratories, Inc. | Port Washington, Wisconsin

Producers: Alex van der Tuuk, Jack White, Dean Blackwood

Its Entirety:

Art Direction & Design: Jack White, Dean Blackwood

Production Design: Susan Archie, World of anArchie

Research, Writing, & Archival Collections: Alex van der Tuuk

Discographic Research & Practice: Dr. Guido van Rijn

Analog-To-Digital Remastering & Sound Program Design:
Christopher C. King, Long Gone Sound Productions

Digital Mastering & Audio Restoration: David Glasser, Anna Frick at Airshow, Boulder, CO

Track Selection and Programming: Dean Blackwood, with Jack White, Christopher King & Alex van der Tuuk

Illustration & Hand-Lettering: Katie Deedy

Laser, Letterpress, Wood, Paper & Foil-Based Arts: Bryce McCloud, Isle of Printing

MP3 Player App Development: Jeff Economy

Chiaroscuro Ink Studies: Tony Mostrom

Vinyl Sciences & Logistics: Ben Blackwell

Community Programs: Ben Swank

Curatorial Assistance: Pete Whelan

Manufacturing Partner: Integrated Communications – Los Angeles (icla.com)

Photo Research and Licensing (Narrative Section): Cynthia Sesso / CTSIMAGES (ctsimages.com)

Digital Graphics Restoration: Cynthia Zarrilli (lead), Noella Chase, Stephanie Nathania, Vera Salom, Tonya Sims, Tammy Sutton

Indexing: Tom Caw, with Ed Komara

Editorial Assistance: Ed Komara, Pete Whelan

Liminal Typeface: Matteo Bologna, Mucca Design

Its Component Parts:

The Red Book

Writing & Research: Scott Blackwood

Consulting, Research & Archival Materials Management:
Alex van der Tuuk

Illustrations & Hand-Lettering: Katie Deedy

Design: Dean Blackwood

Production Design: Susan Archie

Chapter Head Letterpress Block-Cutting and Printing:
Bryce McCloud

The Blue Book:

Artist Biographies: Alex van der Tuuk, Chris Hillman, Ed Komara, Kip Lornell, Tony Russell, Russ Shor, Paul Swinton, Jerry Zolten

Artist Sessionographies: Alex van der Tuuk, Dr. Guido van Rijn

Paramount & Black Patti Discographies: Dr. Guido van Rijn, Alex van der Tuuk

Chiaroscuro Artist Portraits: Tony Mostrom

The USB Device:

Chicago Defender Ad Research: Susan Archie

Chicago Defender Ad Restoration: Susan Archie, Cynthia Zarrilli, Noella Chase, Stephanie Nathania, Vera Salom, Tonya Sims, Tammy Sutton

“Reproducer” Housing Concept: Jack White

The Recordings:

Analog-To-Digital Remastering & Sound Program Design:
Christopher C. King, Long Gone Sound Productions

Digital Mastering & Audio Restoration: David Glasser, Anna Frick at Airshow, Boulder, CO

The LPs:

Lacquer Mastering: George Ingram, Nashville, TN

Pressing: United Record Pressing, Nashville, TN

Consulting & Program Management for Foil Labels:
Bryce McCloud, Isle of Printing

The White Birch LP Folio:

Concept, Industrial Design & Engineering: Bryce McCloud, Isle of Printing

Design: Bryce McCloud, Dean Blackwood, Trent Thibodeaux, with Julian Baker

Production Design: Bryce McCloud, with Dean Blackwood

The Quarter-Sawn Oak Box:

Concept, Research & Furniture Apprenticeship: Jack White

Art Direction and Design: Jack White, Dean Blackwood

Additional Design: Susan Archie, Julian Baker

Water Transfer Design: Julian Baker

Metal ID Tag Design: Julian Baker

Additional Limited-Edition Promotional Items
(only available from Third Man):

The Paramount Papercut Accordion Book:

Design and Handcut Original: Elsa Mora (ArtisaWay.com)

Vector-Based Design, Manufacturing Consultancy and Laser-cut Prototype: Bryce McCloud, Isle of Printing

“Field Manual” Design: Dean Blackwood, with Trent Thibodeaux

Production Design: Susan Archie

Layout Assistance: Liz Newkirk

Indexing: Ed Komara

Editorial Assistance: Ed Komara

GUI & Housing Design: Dean Blackwood

MP3 Player Program Design: Jeff Economy

MP3 Player Programming: Martin Doudoroff

Illustrations: Katie Deedy, Dean Blackwood

Die-Cut and Blind-Embossed Gold Foil Labels: Svend Thomsen

Label & LP Design: Dean Blackwood, Susan Archie, with Bryce McCloud, Katie Deedy

Production Design: Susan Archie

Vinyl Science Liaising: Ben Blackwell

1924 & 1927 “Book of the Blues” Paramount Catalogs & Vista Brochure:

Re-Creation, Design, Production Design: Susan Archie

Medallion Design: Dean Blackwood, with Trent Thibodeaux

Fabric Sleuthing: Susan Archie

Prototype Construction: Kevin Childress

Prototype Wrangling: Ben Swank

The Icons of the Invisible Order of Paramount:

Design: Bryce McCloud, Dean Blackwood

Letterpress & Laser-cut Wood Veneer Trading Cards & Mailer:
Bryce McCloud, Isle of Printing

Sources for Featured Images (by page):

Chris Albertson (Various *Chicago Defender* ads, pp. 113, 114, 115, 116, 118, 119, 120, 126, 127, 128, 129, 130, 131, 137, 138, 139, 140, 141, 142, 143, 146, 147, 150, 158, 164, 166-67, 171, 176, 178, 184, 190, 191, 198, 199)

Mark Berresford (1926 Paramount Records catalog, p. 144)

Peter Brown (“Half Cup of Tea,” p. 187)

Robert Coon (Blind Lemon Jefferson publicity photo, p. 86; Blind Blake publicity photo, p. 93; Vista Talking Machine poster, p. 97; Operating Instructions, p. 101; Paramount logo, p. 103; Puritan Records window display, p. 104; Puritan brand phonograph brochure, p. 106; Puritan brochure, pp. 122-123; 1923 Puritan Records catalog, p. 124; Charlie Jackson flyer, p. 134; Paramount Records catalog supplement, p. 145; Broadway Records window display, p. 149; Boerner bulletin, pp. 151-152; Paramount Records catalog cover, p. 154; Paramount envelope, p. 155; “Coal Man Blues” banner, p. 159; NYRL envelope, p. 160; Blind Blake banner, p. 161; catalog cover, 1927, p. 162; Paramount catalog supplement, p. 163; promo flyer, p. 165; postcard order form, p. 168; “Snatch It Back” flyer, p. 169; Blind Lemon Jefferson engraving, p. 170; Paramount portable flyer, p. 173; various NYRL letterhead, pp. 174-175; Old Time Tunes cover, P. 177; “Dead Drunk Blues” flyer, p. 179; “Lost Man Blues” flyer, p. 180; “You Shall,” p. 181; “Treat ‘em Right,” p. 182; order blank, p. 188; “Beale Towne Bound,” p. 193; Order Blank, p. 194; release list, p. 195; “Midnight Hour,” p. 196; “Jazzin’ the Blues,” p. 197; marbled shellac, p. 205; Paramount labels, pp. 206-211; NYRL test pressing, p. 213 (bottom right); Famous labels, p. 216; Paramount sleeve, pp. 222-223; stock sleeve, p. 229; Claxtonola sides, p. 236; National label, p. 237; Joy label; p. 240; Karpathia, Mermaid and Chevrolet labels, p. 243)

Frank Driggs Archive at Jazz at Lincoln Center (pp. 16, 30, 32, 37, 41, 52, 57, 63, 65, 70, 73, 125)

Dr. David Evans (“Molly Brannigan” green shellac, p. 204)

Mike Hatfield (Paramount needles, p. 102)

Tom Kelly (Label pic; Axel Christensen, p. 243)

Dennis Klopp (Paramount needles, p. 99; shipping crate label, p. 111; Ma Rainey Blues needles, p. 117)

Johan Kugelberg (Paramount catalog cover, p. 136)

Ross Laird (UPC test pressing, p. 213 (bottom left))

Roger Misiewicz (Label pics: Black Swan p. 213 (top); Meritt, p. 242; Paramount sleeves, pp. 224-225, 226-227, 228, 229 bottom)

Kurt Nauck & Allan Sutton (Label pics: pp. 234-44 not otherwise credited herein are courtesy of ARLIE (American Record Label Image Encyclopedia), with kind permission of its authors.)

Ozaukee County Historical Society (Paramount letterhead, p. 148)

Paramountshome.org [Angela Mack-Reilly and Alex van der Tuuk] (Broadway Records display, p. 156; promotional flyers, pp. 157, 181; “Slow Driving Moan” flyer, p. 183; Dealer’s List, p. 185; “Sell The Country Trade,” p. 186; Paramount catalog, p. 200) Thanks to Mike Hatfield.

Guido van Rijn (Label pic: The Cook, p. 237)

Robin and Joan Rolfs (Puritan fan, p. 105)

Kathleen Burke Siciliano (Label pics: Triangle, p. 241; Arto, p. 242)

Russ Shor (Label pics: Black Swan test, p. 234 (top left); Gobbly Wobblyn, p. 240)

Allan Sutton (Flo Bert photo, p. 112; Jack Penewell flyer, p. 135)

Paul Swinton (photos of O’Bryant’s Washboard Band, Arnold & Irene Wiley, pp. 11, 75, 79)

Alex van der Tuuk (Preface, opposite page (based on illustration from Alex van der Tuuk); Ashby Furniture, p. 98; early Paramount ad, p. 100; Music Lovers, p. 107; Niebel Bros., p. 110; “Crisis” ads, pp. 121, 153; 1925 Paramount Records catalog, pp. 132-133; “Snatch It Back” flyer, p. 169; “Fore Day Creep” p. 172; Paramount catalog cover, p. 189; “He’s In the Jailhouse Now,” p. 192; metal tag, p. 201; Laibly telegram, p. 202; Paramount sleeve, p. 229; Black Swan sleeve, p. 245; C.O.D. sticker, p. 250)

John Wilby (label pics: Puretone, p. 221; Everybodys p. 238; Carnival, p. 239; Music Box, p. 240; Ross Stores, p. 241; Resona, p. 241; Pennington, p. 241; Silvertone, p. 244)

Marshall Wyatt/Old Hat Records (J.O. Hanes, Ma Rainey picture labels, p. 212)

We are grateful to the following for allowing the use of their rare 78s or making transfers for us:

Dean Blackwood	Revenant Archives
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Dr. David Evans	Alex van der Tuuk
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Jack Lawrence	Jeffery Taylor
Chris Leva	Abel Okugawa Wright
Adam Lore	Tom Zarrilli
Kip Lornell	Jerry Zolten

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Key Contributors to Art, Sound & Words

Airshow Mastering first worked with Revenant on the earliest recordings of the Stanley Brothers, and later on its Grammy-winning Charley Patton box set. Historical recordings and restoration are in Airshow’s DNA - counted among their projects are Smithsonian Folkways’ *Anthology of American Folk Music*, Dust-to-Digital’s *Goodbye Babylon*, The Grateful Dead’s *Europe ’72: The Complete Recordings*, *Woody Guthrie - The Asch Recordings*, and many others.

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Guido van Rijn (b. 1950) is a blues and gospel historian from the Netherlands. His Ph. D. is from Leiden University(1995). He has published six books on what blues and gospel singers sing about the American Presidency, from Roosevelt to Obama. He has also produced twenty-four LPs and CDs for his own Agram label and, in 1970, co-founded the Netherlands Blues and Boogie Organization, which culminated in the annual Utrecht Blues Estafette. At present he is working closely with Alex van der Tuuk on a mammoth discographical project on the Paramount label.

Tony Russell is a historian of old time music whose books include *Country Music Originals: The Legends and the Lost* (2007) and *Country Music Records: A Discography, 1921-1942* (2004), both published by Oxford University Press. He founded and for almost 20 years edited the magazine *Old Time Music*. He has also written extensively about blues and other American vernacular musics.

Paul Swinton lives in Fleet, Hampshire in England. He is a long-time record producer, researcher, collector and musician. In one capacity or another he has been involved in over a thousand reissues of early American roots music. His original research has appeared in sleeve notes, magazines and books – most recently published as a contributor to *Shreveport Sounds In Black & White* (University Press of Mississippi). He is also the editor and main contributor of *The Frog Blues & Jazz Annual* and is the owner of Frog Records, based in the U.K. and specializing in the release of vintage jazz, jug band and blues music.

Alex van der Tuuk (b. Enschede, 1964) has been living in Alkmaar, the Netherlands, a city 25 miles north of Amsterdam, most of his life. He and his wife Yvonne currently live in De Bergerhof, an old neighborhood built during the Second World War. Alex has been a registered nurse since 1987, and has worked in healthcare for almost 30 years. He is the father of two children, Charlotte and Stan.

Alex has been researching the history of Paramount Records since 1993. His first book on the label, *Paramount's Rise and Fall*, was published in 2003 and was an ARSC Award Finalist; an updated version of the book was published in 2012. Since its publication in 2003, Alex has focused his attention on the Wisconsin dance bands who recorded for the Paramount and Broadway labels. The resulting book, *Out of Anonymity – The Paramount and Broadway Territory Bands*, has been announced for publication by Rustbooks in 2013. For his work as a co-founder of ParamountsHome, a website dedicated to Paramount's legacy, he received a special award in 2006 from the Wisconsin Historical Society of Madison, Wisconsin.

Alex has written for several music journals, among them *Blues & Rhythm*, *The Frog Blues & Jazz Annual*, *VJM* and the now defunct *78 Quarterly*, including articles on Blind Blake, Henry Brown, Sig Heller, Blind Roosevelt Graves, Marshall Owens, Bud Shiffman, Charlie Spand and Blind Joel Taggart. His current paper on King Solomon Hill – “King Solomon's Judgment – A Final Walk Up King Solomon Hill” – is a two-year study, and will appear in book form.

With Guido van Rijn, Alex co-wrote *New York Recording Laboratories Matrix Series, Volume One: L-Matrix Series (1929-1932)* (2011), *Volume Two: 20000 & Gennett Matrix series (1927-1929)* (2012), and *Volume Three: Rodeheaver, Marsh & 2000 Matrix Series (1922-1929)* (2013). A fourth volume in the series will appear in 2014.

Pete Whelan is the Editor/Publisher of *78 Quarterly* and co-founder of the Origin Jazz Library record label (1960). First novel: *The Cornet Lesson* — the fast-moving adventures of Freddie Keppard in 1910-1914 New Orleans. Second Novel: an American prisoner of war and his Tartar girlfriend flee the Soviet invasion of East Prussia in the winter of 1945.

Jerry Zolten is an educator, author, producer, musician and fanatic collector of shellac and vinyl. He is the producer of CDs by the Fairfield Four, author of *Great God A'Mighty! The Dixie Hummingbirds/Celebrating the Rise of Soul Gospel Music* (Oxford University Press), and has been producer and co-host with Robert Crumb of *Chimpin' the Blues* and with the late Harvey Pekar on *Boppin' with Pekar*, both public radio programs on early blues and jazz history. Zolten is currently working with the Martin Guitar Company on developing a roots music website.

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